

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

£. 697.—Vol. 42.
Registered for transmission abroad.

MARCH 1, 1901.

Price 4d.; Postage, 1d.
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Lectures by Walter Macfarren, Esq., F.R.A.M., on "Beethoven's
Thirty-two Solo Sonatas," every Wednesday until end of March.

A performance of Mr. Edward German's Operetta "The Rival
Poets" will be given at St. George's Hall, on March 7, at 8 p.m.,
under the direction of Mr. Randegger.

A performance of Mr. W. S. Gilbert's comedy "Engaged" will be
given by the Dramatic Class at St. George's Hall, on March 26, at 8,
under the direction of Mr. William Farren.

Fortnightly Concerts, Saturdays, March 9 and 23, at 8.

Orchestral Concert, at Queen's Hall, Thursday, March 28, at 3.

Thomas Scholarship for Lyrical Composition and Dove

awards for Violin Playing, last day for entry, April 15.

Prospectus, Entry Forms, and all information may be obtained

from the Secretary.

F. W. RENAULT, Secretary.

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The Midsummer F.R.C.O. Examination commences on July 15,
1901. The solo-playing tests are: Prelude and Fugue in C, Bach
(No. 1, Vol. 4, Peters' Edition) (Novello and Co., Book 7, No. 4,
Augener and Co., Book 3, No. 13); Sonata (No. 6) in E flat minor,
Op. 119, Rheinberger (F. Kistner, Leipzig) (Novello and Co., Augener
and Co.); Orgel-Sonate in D minor, J. G. Töpfer (Peters) (Novello
and Co., Augener and Co.).

The A.R.C.O. Examination commences on July 22.

The College Library is open daily from 10 to 5. On Saturdays the

College is open from 10 to 1.

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SATURDAY, MARCH 2, AT 3.

Prelude, Act III., "Lohengrin" Wagner.
New Overture—"The Butterfly's Ball" F. H. Cowen.
(First performance.)
Symphony in C (The "Jupiter") Mozart.
Concertstück for Pianoforte and Orchestra Weber.
Verwandlung Musik ("Parsifal") Wagner.

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EIGHTH CONCERT.

SATURDAY, MARCH 16, AT 3.

Overture—"Iphigenia in Aulis" Gluck.
Symphony, No. 9, in D minor (The "Choral") Beethoven.
Violin Concerto in G minor (No. 1) Max Bruch.
Serenade in E flat (Op. 11) for Wind Instruments .. Richard Strauss.
March and Chorus—"Hail, bright abode" ("Tannhäuser") Wagner.

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LONDON MUSICAL FESTIVAL, 1901.

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April 29, May 1 and 3, at 8.30.

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Full particulars will be duly announced.

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LOCAL CENTRE EXAMINATIONS.

For particulars see SYLLABUS A.

SCHOOL EXAMINATIONS, 1901.

Entries for the June and July examinations must be received at the Central Office on or before May 10, 1901, or, with extra fee, on or before May 25, 1901.

For particulars see SYLLABUS B.

Copies of Syllabus A and B will be sent Post-free on application to the Secretary.

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Syllabus for the current year, giving full particulars of both Local and Higher Examinations, Staff of Examiners, and regulations regarding Local and County medals and prizes, and Gold and Silver medals in Diploma sections, may be had on application.

Application for the Formation of New Centres should be made to the Secretary, who will furnish all necessary information.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MARCH 1, 1901.

GIUSEPPE VERDI.

BORN, OCTOBER 10, 1813;

DIED, JANUARY 27, 1901.

IN the Roman Forum, near the Arch of Severus, stands a solitary column. Other such pillars, and remains of yet others, are found in groups; this one has no rivals and no companions. That it was erected in honour of Phocas, a very bad specimen of even Roman emperors, and that the debased Romans of Pope Gregory's day, not having it in them to make a column, stole one from some ancient temple, is nothing to my present purpose. I use the lonely memorial as a symbol of what Verdi was when all his great contemporaries had gone, leaving him solitary in a much impoverished world. The symbol yet stands; the towering man of genius is no more; that pillar has fallen and left a blank in the scene of which it was so conspicuous a feature.

Italy needed a new composer when, in 1839, Giuseppe Verdi appeared on the lyric stage with his first essay in opera—'Oberto, Conte di S. Bonifacio.' Donizetti and Bellini had flooded the world with their melodies, and although the elder of these minstrels had in him the power to write such music as the Contract Scene in 'Lucia' and the last act of 'La Favorita,' the public began to feel a need of something stronger—something of greater dramatic force and illustrative truth; some composer who, less careful about the symmetry and charm of his tunes, could get a musical grasp of dramatic situations, and, so to speak, tear the heart out of them. The hour and the man, as usual, came together, and when Verdi's 'Nabuccodonosor' appeared in 1842, 'I Lombardi' a year later, and 'Ernani' in 1844, the world of music began to feel that a new and dominating spirit had arrived. The mass of the Italian public yielded itself frankly to the stimulus of the fresh, young, virile voice. It is nearly always the 'common people' who are first to do this. They have no scruples to remove, no theories to safeguard, no prejudices to overcome. With musicians and men of culture the case was different, and even those who kept an open mind held aloof through the timidity which that which is new and strange often inspires. Horses can reconcile themselves to the rush and roar of a passing train, but when they see the thing a first time there is a natural disposition to bolt.

In England, the strenuous, fiery composer, whose music flamed along in such an unmeasured manner, met with strong opposition; in

some cases with downright abuse. Here is an example of overdoing, provoked by a performance of 'Nabucco,' under the new title of 'Nino,' at Her Majesty's Theatre, on March 3, 1846: 'Ernani' led us to suspect, and *Nabucco* has certified our suspicion, that of all the modern Italian composers, Verdi is the most thoroughly insignificant. We listen, vainly, as the work proceeds, for the semblance of a melody. There is positively nothing, not even a feeling of rhythm—but rather, indeed, a very unpleasant disregard for that important element of musical art. The choruses are nothing but the commonest tunes, arranged almost invariably in unison—perhaps because the composer knows not how to write in parts. The concerted music is patchy, rambling, and unconnected. The *cantabiles* are always unrhythmical—and the absence of design is everywhere observable. The harmonies are either the tritest common-places, or something peculiarly odd and unpleasant. Nothing can possibly be more feeble than the orchestration. The employment of the wind instruments is remarkably infelicitous, and all the experiments are failures. The overture is the poorest stuff imaginable, and yet the only glimpses of tune in the opera are comprised within its limits—and these are subsequently employed throughout the work *ad nauseam*. Serious criticism would be thrown away upon such a work. Either "young Verdi" must be a very clever man of business, or he must have come into the world with a silver spoon in his mouth. His popularity in Italy signifies nothing—but the reputation he elsewhere maintains is an enigma. We might overlook his ignorance of all the rules of art, were there in him any indication of natural feeling, or the shadow of inventive power, but—alas, no—all is a dead flat—a dreary waste of barren emptiness!

Clearly this critical horse was in a state of panic terror at the apparition of the Italian locomotive. After a time he became less susceptible, and ambled along almost comfortably when the train passed his paddock. *Apropos* to a revival of 'Ernani' in 1849, the same journalist wrote: 'We are not of those who scoff and sneer at the scores of Verdi because they contain neither the depth of Mozart and Beethoven nor the inventiveness of Rossini and Auber. He may not be as clever as Donizetti, nor as melodious as Bellini, nor as dramatic as Meyerbeer, nor as overpowering as Halévy (!); must it therefore follow that he has no merit whatever? Far be it from us to affirm any such thing, although, as our readers must by this time be well aware, we are no great lovers of his music. Still, he has strong dramatic feeling, and is by no means devoid of energy and passion. If these sometimes degenerate into rant, it proceeds from exuberance rather than poverty of conception.' See, now, the eye-opening effect of use and

wont. Our friend of 1849 recognised qualities which were just as evident three years earlier. They were only less familiar; that was all.

A French journalist, who obtained an interview with Verdi at Milan, in 1845, has given us a glimpse of the composer as he was in those comparatively young days. From him we learn that even then Verdi was reputed to keep people off by a distant manner: 'I found him to be anything but the cold and reserved person he had been represented to me, absorbed in his art, and taking no interest in anything else. He received me with the utmost cordiality, and with an ease and grace truly French.' Then we have a thumb-nail sketch of the rising master: 'In person, Verdi is extremely handsome, with chestnut hair, and blue eyes that have an expression at once soft and vivacious. When he speaks his face lights up, and an incessant mobility of expression reflects the varied feelings that are passing within him. . . . His tastes are the most simple in the world. The room in which he works contains no furniture but four or five chairs, his piano, a statuette of himself, and over the piano, a frame to which are suspended three coronals, and within the frame the words, "*Le chemin de la postérité*." The writer adds: 'The works of this young composer are so sought after in Italy that they command their weight in gold, and he has already realised a handsome fortune.' It is not difficult to trace a connection between the wealth of Verdi—which eventually became very great, measured by the standard of Italy—and the simple, restrained life of the composer, whose devotion to his art took the power away from dangerous temptations. It may here be stated, in passing, that the French journalist's article appeared in English under the heading 'A Day with Verdi,' and was answered by parody in 'A Day with Blewett.' Blewett, it should be said, was a very hum-drum musical personage of the period. Such were the amenities of the forties.

Strong dramatic feeling, energy, passion, exuberant conception—these were the qualities recognised, somewhat tardily and no doubt reluctantly, by the critic I have quoted. Let that critic in turn have his due. With entire accuracy he pointed out the specially strong features in the Italian composer's musical character. Verdi, from his earliest stage work down to the time when years dimmed his native fires and energy relaxed, was one who loved strength—strength of feeling, of expression, and of dramatic situations which favoured its display. He had no affinity with the kid glove and rosewater school. Let it be granted that, in his earlier works, he was often crude and violent—a fact very much insisted upon by his critics. For his crudities it can at least be said that they never stood in the way of appropriate effects; for his violence it may be urged that it only matched the violence of the subjects he selected or accepted.

Verdi, as we all have had reason to know, loved a full-flavoured story. Had he been an ordinary reader of novels, he would have invested heavily in 'shilling shockers.' 'Il Trovatore' was quite in his line; so were 'Attila' and 'Macbeth,' 'Rigoletto' and 'La Forza del Destino,' 'Les Vêpres Siciliennes,' and 'Don Carlos.' Verdi has been charged with favouring the 'raw head and bloody bones' type of libretti. He simply took his good wherever he found it—the good being whatever called forth the powers within him which he felt to be strongest; which, in point of fact, would not respond to any milder invocation. Hence the typical Verdian opera has in it a virile element of fierceness. Its neck, like that of the Biblical war-horse, is 'clothed with thunder,' and it is by no means averse from shouting 'Ha, ha!' when blows resound and blood flows. Intense and powerfully concentrated feeling naturally led to the employment of every means. It was charged against him by early opponents that his orchestration was wasteful and ridiculous excess, that he evoked loud noises for their own sake, and paid no heed to the wreckage of voices in trying to make themselves heard through the din of brass and drums. There is no doubt that, in the matter of noise, Verdi anticipated Wagner and the modern Russians, though by no means to the full extent. Perhaps he could do no other. In whatever he was deficient, he lacked nothing of honesty, of faithfulness to his own nature, and fidelity to his own ideal. The strenuousness of his orchestration was in him; it was part of himself, and it found outward expression as a matter of course, concerning which his mind perceived no possible shadow of doubt. Memorials of Verdi will presently abound. Should one of these assert his absolute sincerity—the quality which, both in art and life, distinguished his long career—it will testify straight to the point.

Nothing in the first of the criticisms quoted above is so surprising as the declaration that Verdi was no melodist. The writer, it is true, knew only two of his operas, 'Ernani' and 'Nabucco,' which are not among the best, and, therefore, some excuse may be allowed. It would be waste of time, however, to treat the charge with any seriousness. Not only was Verdi a melodist, but one of singular power in the invention of phrases which seemed to grow naturally out of the text, and to fit the situation as a well-made glove fits the hand. No reader of this magazine can be at a loss for examples, and I will mention only two. First, the cantabile phrase repeatedly sung by Violetta in the gambling scene of 'La Traviata.' The beauty and pathos of this little melody, heightened by contrast with the frivolity proper to the heartless crowd around, place it among the highest illustrations of adaptiveness in art. My second example is found in the well-known air, 'Di quella pira,' sung by

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Manrico in 'Il Trovatore'—an air otherwise notable for one of those original rhythms that give such strikingly fresh effect to the composer's themes. The group of semiquavers which constitutes a distinguishing feature suggests to me a shudder at the sight of agony and death. Other examples, a crowd of them, clamour for equal notice, but enough if I merely indicate the broken and passionate utterances of *Leonora* in the 'Miserere' of 'Il Trovatore' as contrasted with the unsympathetic formality of the regulation Prayer. I have mentioned these matters more for my own gratification than because readers need to be convinced on the points they concern. The musical quality of Verdi, seen in the light of his later works, is not for doubt, and absolutely refuses liberty of denial.

With the continued ripening of his powers, the manifestations of Verdi's genius obeyed the law of change. So did the genius of Beethoven; so does that of all really gifted men who have no need to stereotype themselves lest their last state should be worse than the first. But change operates differently in different cases. With Beethoven it was purely personal, unaffected by anything extraneous to the composer himself. In the instance of Verdi, it marched *pari passu* with the advance of music generally, and the improvement of public taste in regard thereto. That march was never suspended; hardly ever interrupted by weakening and wavering. It continued to the end; reaching the final goal in the bright and happy music of 'Falstaff.'

But the whole tenor of the master's life and character protects him from any charge of mere opportunism. His earlier works were as sincere as those of later years, for it was not in him to write down to the capacity and taste of the public. His pride and high sense of honour and duty would have revolted against the mere suggestion of such a course. Indeed, every consideration bearing upon the case goes to show that he put himself as much into his first opera as into his last, widely as they differ in manner. Between these extremes lies a long stretch of time, and as, like all real live men, Verdi possessed the faculty of growth, his musical expression underwent inevitable modifications. But it is not wise to assume that therefore the earlier operas are works worthy only of neglect. In some respects, as a matter of fact, they are more interesting than their younger companions, because of the youthful frankness with which they reveal the composer. Listen to the words of Henry Chorley—no mean critic—written as far back as 1846, when only the early works were in existence. Chorley was by no means an out-and-out admirer of Verdi, yet, recognising the master's earnestness in attempting dramatic expression, he said: 'He is not tame or timid in his movements on his stilts. Some of his concerted pieces combine a group of contrasted emotions, within

the conditions of regular musical form, which shows an advance upon his predecessors. Signor Verdi is not to be disdained, as a shallow or perversely insincere man should be. It is evident—howsoever incomplete may have been his training, however mistaken his aspirations must be proved, and thought to have been and to be—that he *has* aspired, and in this aspiration he is separated far from the *dolce far niente* folk who, once having got art and its resources into their hands, have made of the same toys, or means of money getting. What there is good in his music, betokens certain elevation of instinct and ambition.' This witness to the Italian master's honesty and sincerity, as well as to his high aim, is the more important because given in view of only a very partial revelation of the man and his mission.

Writing as above, I have taken no note of the fact that, in England especially, and more or less everywhere, Verdi's operas have gone out of fashion. That does not touch the question of their work; fashions come and go, and neither their coming is evidence for the temporarily favoured nor their going testimony against the cast off. The higher tribunal—the final court of appeal, where sit as judges the wise and prudent of every nation—that alone decides upon value. To those judges, who are unaffected by mere vogue, the position of Verdi among dramatic composers must be committed. They will say of him, or I am miserably mistaken, that not only was he a sincere and devoted musician, but also that he achieved great things, that every note of passion, every shade of sentiment finds in his works true and natural expression. To say this truthfully of any composer is to crown him with unfading laurels.

Dignified and honourable in all his relations with art, Verdi was, as a man and a citizen, worthy of profound respect. His worst enemy, if he had an enemy at all, could not charge him with the meanness of a time-server, the degradation of a self-advertiser, or the vanity that seeks to make a figure before the world. As a Senator of Italy, a member of many Orders, and a friend of kings and princes, Verdi might have lived much in the eyes of men. He preferred to do otherwise. He desired no titles, or he would not have refused them; he never sought 'the applause of listening Senates to command,' and the atmosphere of high social places was not that which he freely breathed. 'I have lived a musician,' he once said, 'and a musician I desire to die.' His art, and his avocations at Santa Agata, made up his life. He wished for nothing better; he could have obtained nothing better. So, respecting himself, and respected by others, the hours of his long life-day were passed. How nobly passed, as the old composer's native energy spent itself in providing a Home of Rest for musicians less fortunate than himself, and as he resolved that his remains should repose among them after a funeral rite as unpretending as that of the

poorest! The simple little procession passing through the streets of Milan, thousands of people looking silently on—in this there was the spirit of true greatness by which epithet the world gave its final salute to Giuseppe Verdi.

JOSEPH BENNETT.

[The special portrait of Verdi, which forms one of our extra supplements, has a peculiar and pathetic interest. It is the last photograph taken of him: he sat for it during a recent visit to the Baths at Montecatini, in Tuscany. Moreover, the Maestro signed this photograph on the day before he was seized with his fatal illness; therefore the signature is one of the latest he ever penned. We are glad for our readers to share, through the medium of an exact facsimile, in the possession of this unique representation of the departed composer. The photograph is by Pietro Tempestini, Spezia.—Ed., M.T.]

THE SISTERS OF TWO GREAT COMPOSERS.

(Concluded from page 85.)

II.—FANNY MENDELSSOHN.

FOUR children—two girls and two boys—were born to Abraham and Leah Mendelssohn, of whom Felix was the second in regard to seniority. The first-born of the quartet made her entry into the world at Hamburg, on November 14, 1805, and was named Fanny Cäcilie. In a letter to his mother-in-law announcing the child's birth, Mendelssohn *père* wrote: 'Leah says that the child has Bach-fugue fingers'—a prophecy which proved to be true.

Fanny received her first pianoforte lessons from her mother, a remarkably clever woman, and, moreover, one endowed with a good stock of commonsense. The mother-teacher wisely began with lessons that did not exceed five minutes in duration; she then gradually increased the length of the lessons until Felix and Fanny went through a regular course of study. Benedict records that Fanny was not only highly gifted, but that in her earliest years she kept pace with her brother in executive skill. Felix went so far as to admit that she played even better than himself at that period, and Devrient bears similar testimony to her remarkable technical achievements.

In the year 1816 Abraham Mendelssohn took his two gifted children—Fanny, aged eleven, and Felix, aged seven—to Paris, where they both became pianoforte pupils of Madame Bigot. During this visit to the French capital her miniature was painted, of which we give a reproduction.

When Fanny was only thirteen she gave a striking proof of her remarkable musical memory by playing twenty-four Bach Preludes

by heart as a surprise to her father. She retained her excellent memory for music in after years, and her repertory of Bach, Beethoven, and other classical composers was very extensive. The intimate affection, unalloyed by any feelings of envy or jealousy, which existed between Felix and Fanny in their childhood days continued through life. As a girl of seventeen, Fanny wrote: 'Up to the present moment I possess his unbounded confidence. I have watched the progress of his talent step by step, and may say I have contributed to his development. I have always been his only musical adviser, and he never writes down a thought before submitting it to my judgment. For instance, I have known his operas by heart before a note was written.' Felix called her 'my darling sister and fellow-musician.' For one of her birthdays he wrote his 'Tu es Petrus'; for another similar occasion (in 1828) a 'song without words,' this being the first appearance of the now familiar designation.



FANNY MENDELSSOHN.
At the age of 11.

An interesting glimpse into the life of the Mendelssohn family is furnished by the pianist Moscheles, who visited them in Berlin, whence they had removed from Hamburg. 'A family such as I have never known before,' writes Moscheles. 'Felix, a boy of fifteen—a phenomenon. . . . His elder sister, Fanny, is also extraordinarily gifted. She played by heart, and with admirable precision, Bach's Fugues and Passacailles. I think one may well call her a thorough "Mus. Doc." (*guter Musiker*). Moscheles was present at the Sunday fortnightly music-makings given by the Mendelssohns in Berlin. Here is one of the programmes as quoted by Moscheles in his diary in 1824:—

Nov. 28th, Sunday.—Music in the morning at the Mendelssohns'. C minor quartet, by Felix. D major symphony. Concerto by Bach (Fanny). Duet in D minor for two pianos, by Arnold.

In his sister Fanny, Felix found a valued coadjutor and practical helper during the preparations for that interesting revival of Bach's 'St. Matthew' Passion in the year 1829. His nickname for her—the 'Cantor'—doubtless

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arose from this epoch-making event in the history of Bach's music, with which the name of Mendelssohn will ever be worthily associated. In spite of much opposition by the conservative musicians, two performances of this glorious masterpiece were given under the direction of Felix, then just twenty years of age, on March 11 and 21 (Bach's birthday), 1829. In a long and interesting letter written to Carl Klingemann, in London, Fanny gave a

Felix went over the whole score, made a few judicious cuts, and only instrumented the recitative, 'And the veil of the temple was rent in twain.' Everything else was left untouched. The people were astonished; they stared and admired; and when, after a few weeks, the rehearsals in the Academy itself commenced, their faces became *very* long with surprise at the existence of such a work, about which they, the members of the Berlin Academy, knew nothing. After having got over their astonishment, they began to study with true, warm-hearted interest. The thing itself, the novelty and originality of its form took



FANNY MENDELSSOHN (FRAU HENSEL).

FROM A PAINTING BY WILHELM HENSEL.

(Reproduced from the 'Mendelssohn Family,' by kind permission of Messrs. Sampson Low, Marston and Co., Ltd.)

full account of those memorable performances. Here are some extracts:—

Berlin, March 22, 1829.—We are soon going to send you Felix. He has left himself a beautiful memorial here by two crowded representations of the 'Passion' for the benefit of the poor. What used to appear to us as a dream, to be realised in far-off future times, has now become real: The 'Passion' has been given to the public, and is everybody's property. . . .

hold of them. The subject was universally comprehensible and engaging, and Devrient sang the recitatives most beautifully. The genial spirit and enthusiasm evinced by all the singers during the very first rehearsals, and which each new rehearsal kindled to ever-increasing love and ardour; the delight and surprise created by each new element—the solos, the orchestra, Felix's splendid interpretation and his accompanying the first rehearsals at the piano from beginning to end *by heart*, all these were moments never to be forgotten. . . .

Such a general and vivid interest was created in all classes, that on the very day after the first advertisement of the concert all the tickets were taken, and during the latter days upwards of a thousand people applied in vain. On Wednesday, March 10, the first representation took place, and excepting a few slight mistakes of the solo-singers it may be called a perfect success. We were the first in the orchestra. As soon as the doors were opened, the people who already had been long waiting outside, rushed into the hall, which was quite full in a quarter of an hour. I sat at the corner, where I could see Felix very well, and had gathered the strongest alto voices around me. The choruses were sung with a fire, a striking power, and also with a touching delicacy and softness the like of which I have never heard, except at the second concert, when they surpassed themselves. . . .

The room was crowded, and had all the air of a church: the deepest quiet and most solemn devotion pervaded the whole, only now and then involuntary utterances of intense emotion were heard. What is so often erroneously maintained of such like undertakings truly and fully applies to this one, that a peculiar spirit and general higher interest pervaded the concert, that everybody did his duty to the best of his powers, and many did more.

While the rehearsals for the 'Passion' were in active progress, Fanny became engaged to Wilhelm Hensel, the painter, of Berlin. She was too sensible a girl to lose her head under these circumstances, but regarded this important event in her life with a commendable equanimity. Not that she was of a blue stocking type. Like others of her sex in all ages she had a love for a little finery. Shortly before the nuptial ceremony her father, who had been travelling in Holland, sent her some beautiful wedding presents. These she acknowledged in a loving letter to her father, an extract from which will doubtless interest our lady readers:—

Your famous box has arrived, and its contents surpass anything that I could have imagined. Again you have brilliantly displayed your taste and your munificence. Everything is the most beautiful of its kind that I have ever seen—the embroideries, materials and patterns, all perfect. I am sure that Nathan the Wise could not have brought home anything more exquisite from his travels!

The beautiful veil has created quite a sensation in the female minds, and causes much agitation, veils not being the fashion here for brides. But I like a veil. I think it is so beautiful and fit for such an occasion, and it would be specially suitable for me on account of my red neck. Therefore I have the greatest mind to wear it, and to be the first—sure enough, not to be the last. . . . Ribbons, shawls, and, in fact, all the things are most beautiful, and once more I thank you with all my heart.

For the wedding—which took place on October 3, 1829—Felix wrote an organ piece in A, during his sojourn in Wales. But this does not seem to have been used at the ceremony, as a similar composition by Fanny herself was played on that auspicious occasion. Fifteen years afterwards, when Mendelssohn was working at his Organ Sonatas in fulfilment of the commission he received from an English music publisher, he wrote to his sister for the loan of the manuscript. It is therefore possible that

the wedding piece composed in Wales found its way into the Third Organ Sonata, but an enquiry addressed by the present writer some years ago to Sebastian Hensel (Fanny's only child) failed to gather definite information.

The only cloud upon the nuptial rejoicings was the enforced absence of Felix, who was laid up in London, the result of a cab accident. He employed the period of convalescence—partly spent at Thomas Attwood's villa at Norwood—in composing the *Liederspiel* for the celebration of his parents' silver wedding. This work, known in England as "Son and Stranger," was duly performed by the family and a few intimate friends with great success, and to the intense gratification of the parents in whose honour it had been written and prepared. Whatever may have been the artistic attributes of Hensel as a painter, he was absolutely unmusical. In order, however, that his brother-in-law should have a singing part in the operetta, Mendelssohn wrote a trio, in which Hensel, as *The Mayor*, had to sing throughout on one note—F. Much care was taken at the various rehearsals in order that Hensel should be proficient in his one-note part, and all promised well for the performance. But when the all-important moment arrived Hensel ignominiously failed even to get his note! The said F was repeatedly given to him, *sotto voce*, on all sides, but all to no purpose. This notable noteless incident was the greatest bit of fun of the evening for Felix; he had to bend down over the score in order to conceal his bursts of laughter.

There is no need to follow the career of Fanny Hensel during the eighteen years of her married life. An only child was born to her—a boy named Sebastian, after the great Cantor, as was also the son of Bach's great propagandist in England, Samuel Sebastian Wesley. The Hensels resided in the large house of the Mendelssohns in Berlin—Hensel working at his pictures and Fanny interesting herself in the training of her choir for the fortnightly music-makings which she zealously kept up after Felix had left the paternal roof. In this connection she was the means of first making known much good music in Berlin. On one occasion—at a *fête* in honour of Bunsen, in 1834—she gave in the Gartensaal of the mansion Gluck's 'Iphigenia in Tauris' with great *éclat* before an audience of a hundred people, including several English visitors. 'Everything was most successful,' she wrote, 'even more beautiful than "Orpheus" last year. On the Sunday following I had a full orchestra from the Königstadt Theater and had my overture performed, which sounded very well.'

Like her brother Felix, Fanny Hensel was an excellent letter writer. Many opportunities were afforded her of exercising her gifts of descriptive writing during the journeys of the Hensels in Italy and France, and on musical matters to Mendelssohn and Klingemann. She

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had a very good contralto voice, which was of great service in choral music, she being an excellent reader and a true musician. An amusing instance of her vocal capabilities occurred during the first performance of her brother's oratorio 'St. Paul.' In the duet of the *False Witnesses* one of the vocalists went astray and the consequences were becoming serious. But Fanny, who was in the front row of the chorus contraltos, came to the rescue by singing the part very softly, and in so doing gently guided the erring one into the path of accuracy. After the performance Fanny, trembling to think of what her brother would say about this unfortunate slip, expressed her regret at the occurrence. 'Never mind, Fanny,' said he, in his most winning manner, 'I am so glad it was one of the *false witnesses*!'

The published compositions of Fanny Hensel extend to Opus 11. They include several books of songs and *Lieder* for the pianoforte, a pianoforte trio in D, and a set of six part-songs (*Gartenlieder*), which have been issued with English words by Messrs. Novello. Some of her early songs were published with those of her brother's two sets comprised in his Op. 8 and 9, and under his name, it being probably thought that ladies should not appear in print as composers, but—*nous avons changé tout cela!* These songs and one duet are as follows:—

The Homespell (*Das Heimweh*).

Italy (*Italien*).

Sleepless (*Sehnsucht*).

Forsaken (*Verlust*).

The Dying Nun (*Die Nonne*).

Zuleika and Hassan (duet).

The suppression of her name as the composer of the above songs furnished an amusing incident when Mendelssohn visited our late revered Queen Victoria at Buckingham Palace in 1842. Mendelssohn, at the suggestion of the Prince Consort, asked the Queen to sing to him. She complied by selecting one of his own songs—as she thought—entitled 'Italy.' Let Mendelssohn describe in his own words the manner in which the Queen sang:—

'She sang the song ("Italy") most beautifully in tune, strictly in time, and phrased it charmingly. But where it goes down to D natural, followed by D sharp, she sang both notes D sharp; and, as I gave her the D natural in the first two verses, she also sang D natural in the last, when it ought to have been D sharp! But, with this exception, it was really delightful, and I have not heard the last long G sung by any amateur with such ease and in such perfect tune. When it was finished I had to confess that the song was composed by Fanny! (I must say it was rather hard to have to say it, but "pride comes before a fall.") I then asked the Queen to sing a song which was really my own composition. She said that if I would give her plenty of help she would

willingly do so. She sang "The Pilgrim's Song" really quite faultlessly and with beautiful feeling and expression. I thought it would not do to appear too complimentary at such a time, and therefore I merely thanked her over and over again; but when she said: "Oh, if I had not been so frightened I could have done better, I generally have very long breath," I praised her very heartily and with the best conscience in the world; for that phrase near the end having the long-sustained C, she sang so well, joining the C to the three following notes, all in one breath, as one rarely hears it done, that it highly amused me that she herself should have spoken about it.'

The death of Fanny Hensel was as sudden as it was tragic. One Friday afternoon—in May, 1847—she was conducting a rehearsal by her little choir of the music for the following Sunday's music-making, but while sitting at the pianoforte playing the accompaniments she was seized with sudden illness. Her hands fell powerless by her side, she became speechless and helpless, and shortly afterwards lost consciousness. Medical aid was obtained, but all in vain. At eleven o'clock that evening Fanny Hensel, at the age of forty-one, entered upon her long last sleep. Her sad death undoubtedly hastened her brother's end: in less than six months after, he too had been summoned by the inexorable Messenger. The remains of Fanny were laid to rest in the Mendelssohn portion of the Friedhof at the Hallethor, Berlin. The conclusion of her song, 'Bergeslust' (Op. 10, No. 5), is engraved on her tombstone:—



In conclusion, so much has been written upon the subject of Wagner's setting of 'Der Ring des Nibelungen' that it may not be without interest to quote from a letter written by Mendelssohn to his sister Fanny, dated 'Leipzig, November 14, 1840.' He says:—

'My best thanks also for your last letter.

Do you know, I think your suggestion as to the "Nibelungen" most luminous! It has been constantly in my head ever since, and I mean to employ my first leisure day in reading over the poem, for I have forgotten the details, and can only recall the general colouring and outlines, which seem to me gloriously dramatic. Will you kindly communicate to me your more specific ideas on this subject? The poem is evidently more present to your memory than to mine. I scarcely remember what your allusion means,

as to the sinking into the Rhine. Can you point out to me the various passages which struck you as particularly dramatic when the idea first occurred to you? And above all, say something more definite on the subject, as the whole tone and colouring and characteristics take my fancy strongly; therefore I beg of you to do so, and soon too; it will be an essential service to me. Refer solely to the poem itself, for before your letter can arrive I shall certainly have read it, though I shall not the less eagerly expect your opinion. Accept my thanks for this happy thought, as for all else.'

So far as we are aware there is no further reference to the 'Nibelungen' in the Mendelssohn literature. Did Felix have inclinations towards this subject as the likely theme of an opera libretto? But this is a question which may never be answered.

MUSIC IN ENGLAND IN THE NINETEENTH CENTURY.

A BRIEF AND UNCONVENTIONAL SURVEY.

(Continued from page 89.)

THE ROYAL ACADEMY OF MUSIC.

SEVENTY-EIGHT years ago, this very month, the Royal Academy of Music opened its doors. It is the oldest music school in the country. The first lesson ever given within those venerable walls was that received by Master Kellow J. Pye, aged eleven, from Cipriani Potter. The teacher joined the majority thirty years ago, but the pupil—now in his ninetieth year—is still living.

The Academy was hatched at the Thatched House Tavern, on July 5, 1822. It primarily owed its origin to Lord Burghersh (afterwards Earl of Westmoreland), who for some years 'bossed the show,' to use a 'classic' term from across the water. But the idea of such a teaching institution had taken possession of more than one professional musician. A detailed scheme was laid before the Philharmonic Society, who took the matter up; but on the very day that a general meeting of the Society had been called to carry the proposal into active operation, the noblemen amateurs, under Lord Burghersh, made public their prospectus for the establishment of A Royal Academy of Music, under the patronage of the King.

The objects of the Institution were thus set forth in the prospectus:—

1st. To promote the cultivation of the science of music, and afford facilities for attaining perfection in it, by assisting with general instruction the natives of this country, and thus enabling those who pursue this delightful branch of the fine arts to enter into competition with, and rival the natives of other countries, and to provide for themselves the means of an honourable and comfortable livelihood.

2nd. With this view it is proposed to found an Academy, to be called the 'Royal Academy of Music,' for the maintenance and general instruction in music of a certain number of pupils, not exceeding at present forty males and forty females.

In regard to the course of study to be pursued, we find that

The first object in the education of the students will consist in a strict attention to their religious and moral instruction.

Next, the study of their own and the Italian language, writing and arithmetic, and their general instruction in the various branches of music, particularly in the art of singing, and in the study of the pianoforte and organ, of harmony, and of composition.

No student shall be admitted at an earlier age than ten years, nor later than fifteen years old.

The elementary education and the apparel of the dear boys and girls, no less than their 'religious and moral instruction,' claimed the solicitous regard of the promoters of this Institution for the teaching of music.

They shall have received such previous instruction as to be able to read and write with tolerable proficiency.

Each student must at the time of admission come decently clothed, and continue to be so, as the establishment will not charge itself with any expense on that head.

The girls and boys, as they were called, could only enter on the recommendation of subscribers. Dr. Crotch was appointed the first Principal. A long list of Professors appeared, but some of the names were ornamental—like that of a prominent musician, now deceased, who, upon being asked for permission to have his name put as a professor of the pianoforte on a private school prospectus, replied: 'Oh! yes, you may put my name, so long as you do not ask me to come and teach!' The best known (to posterity) among the active teachers at the inauguration of the Academy were Crotch, Cipriani Potter, and J. B. Cramer.

Tenterden Street has always been the home of the Academy—the same 'ramshackle old place,' as an old student has designated the buildings. The first batch of students consisted of ten girls and ten boys, chief among the latter being William Henry Holmes, admitted without ballot on the recommendation of His Most Gracious Majesty King George IV. All the children lived and boarded in the two houses—Nos. 3 and 4, Tenterden Street, which had a playground. We learn from an interesting and decidedly unconventional History of the Royal Academy of Music, contributed to the *Overture* by Mr. Frederick Corder, the present Curator, that the house and grounds were divided into two non-communicating portions; but great alarm was at first felt lest the boys and girls should have to use the same entrance door, 'from which a too great intercourse may be supposed.'

The actual opening of the Institution is thus described in a letter written by Sir

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John Murray to Lord Burghersh, then British Ambassador at Florence:—

March 24, 1823.

MY DEAR LORD BURGHERSH,

I congratulate you. I, this morning, at nine o'clock, was present at the first opening of the Academy, by Madame Rignaudin and François Cramer. The children have been collected since Tuesday last under Mrs. Wade and Mr. Miles. This morning their studies began. We have employed, for the girls, Madame Rignaudin, Crotch, Hulmandel, J. B. Cramer, and Boscha; for the boys, Crotch, F. Cramer, Potter; and an Italian master for both. These are all in present employment; but we are enlarging the number as we get into order. . . .

By another disposition we shall be enabled, in a fortnight, to take in eight more girls and as many boys. These will all be boarders, which leaves the selection to the Committee and is better for the funds. As soon as this is arranged we shall take in day scholars probably; but this requires great consideration, because character becomes of great importance and it is not easy to fix any rule to ascertain it. The applications for all classes of students are very numerous. I wish I could say as much for the subscribers; we get on in that point but slowly. Although, certainly, the Institution becomes more popular, the effect of the popularity is but slightly felt in the most important way. . . . I really think it impossible to add anything to the sum which the boarders pay; it is already thirty-eight guineas, and we find that there are a great many schools where children do not pay so much. An addition might be made to regular students, but even that requires consideration, and must be trifling. We have got seats for the girls in Margaret Chapel, but the boys are not yet provided for. The visiting clergyman is not yet quite fixed upon.

Thus the Royal Academy of Music started—with its modest number of ten boys and ten girls, all under fifteen years of age—in the year 1823. Now it can boast of no less than 530 students—of various ages. M. Fétis, when visiting the Institution during his stay in England in 1829, thus commented upon the junior professor of harmony. 'The third teacher of thorough bass in the Royal Academy of Music, is an obscure musician, of the name of Goss.'

A DICTIONARY OF MUSICIANS.

In the year 1824 an interesting, if somewhat inaccurate biographical work appeared in London. It was entitled 'A Dictionary of Musicians.' Although more or less a scissors and paste compilation, it contained 'upwards of a hundred original memoirs of the most eminent living musicians.'

The *Harmonicon*, the leading musical journal of the day, reviewed the work in these terms of righteous indignation:—

It was our intention to review this work in our present Number, but upon taking a cursory view of its contents, previously to a deliberate perusal of the whole, we found that its editor had in so barefaced a manner copied our pages *verbatim et literatim*, and appropriated, without the slightest acknowledgment, our labours to his own use, that it would be necessary to intreat the Lord Chancellor to throw his broad shield over our property; a measure which we have directed our solicitor to proceed in immediately. Our criticism of this Dictionary is, therefore, for the present, necessarily suspended.

The Editor of the 'Dictionary of Musicians,' whoever he was, made a terrible blunder in the notice of Samuel Wesley. The book, issued in 1824, stated that he (Wesley) 'died about 1815,' whereas he did not depart this life until twenty-two years later! This gave the irascible Sam a fine opportunity for the exercise of his inimitable satire. Like an aggrieved and prematurely obituaryated Englishman he wrote to *The Times*—his letter appearing in the issue of October 12, 1824—as follows:—

MUSICAL BIOGRAPHY.

[The following Letter of a very eminent Musician is too amusing not to be inserted, though he has adroitly contrived to make it answer all the purposes of an advertisement]:—

To the Editor of *The Times*.

SIR,—That truth and accuracy ought to characterise valuable biography has (I believe) never been much disputed. As a demonstrative evidence that both these precious ingredients are happily combined in a work just edited, and entitled, *A Biographical and Historical Dictionary of Musicians*, published by Messrs. Sainsbury and Co., Bell Court, Fleet Street, pray please to take the following specimen.

Under the article SAMUEL WESLEY, I read this assertion: 'He died about the year 1815.'

An entirely new musical church service, lately composed by this departed musician, is now in the Press, and about to be ushered speedily into public notice. To immortalize the reputation of Messrs. Sainsbury and Co., and Biographers, equally correct and conscientious, the person who has now the honour of communicating to yourself, and your numerous readers, this intelligence, happens to be that selfsame individual, who, though predicated to be defunct eight years ago, is nevertheless now in the act of writing
SAMUEL WESLEY.

P.S.—Messrs. Sainsbury and Co. would still further oblige and illuminate the world by a minute detail of my funeral, with the names of the eye-witnesses, and a geometrical description of my present place of sepulture. My living address is now at No. 16, Euston Street, Euston Square, New Road, St. Pancras, if they can trust 'the Ghost's word.'

11th of October, in the year One thousand eight hundred and twenty-four.

Other letters followed, but Wesley came off with flying colours: there was very little of the ghost about Old Sam.

THE CHORAL SYMPHONY.

The first performance in England of Beethoven's Choral Symphony is too important an event not to be noticed, even in an 'unconventional survey.' The work was introduced to an English audience by the Philharmonic Society at its concert of Monday, March 21, 1824. The immortal 'No. 9' appeared in the programme with the following title:—

ACT II.

New Grand Characteristic Sinfonia, MS., with Vocal Finale, the principal parts of which to be sung by Madame Caradori, Miss Goodall, Mr. Vaughan, and Mr. Phillips (composed expressly for this Society) . . . Beethoven.

Leader, MR. F. CRAMER. Conductor, SIR G. SMART.

The choral portions of the Symphony at this initial performance were sung to *Italian* words!

The *Harmonicon* delivered itself thus in its critical estimate of the great master's mighty creation:—

... Unfortunately, the author has spun it out to so unusual a length, that he has 'drawn out the thread of his verbosity finer than the staple of his argument,' and what would have been delightful had it been contained within moderate limits, he has rendered wearying by expansion, and diluted his subjects till they become weak and vapid.

We now find this [the length] to be precisely one hour and five minutes; a fearful period indeed, which puts the muscles and lungs of the band, and the patience of the audience to a severe trial.

The last movement, a chorus, is heterogeneous, and though there is much vocal beauty in parts of it, yet it does not, and no habit ever will make it, mix up (*sic*) with the first movements.

The most original feature in this symphony is the minuet, and the most singular part, the succeeding trio—striking, because in duple time, for which we are not acquainted with anything in the shape of a precedent. We were also much pleased by a very noble march, which is introduced.

host, the late Sir George Smart, 96 (now 103), Great Portland Street, where a tablet records the sad event. Weber came hither for the production of his opera 'Oberon,' which took place at Covent Garden Theatre, under his personal direction, on April 12, 1826. He wrote the fine overture to the work in Smart's house. Upon his arrival in London the seeds of consumption were rapidly fructifying, and the great and too much neglected composer—to whom a still greater composer was not a little indebted—drew his last breath, during his sleep, in the night of June 4, 1826, on alien soil. A fortnight before he passed into the shadows he gave a benefit concert at the Argyll Rooms, which was poorly attended. It rained in torrents on the day of the concert, and the net proceeds amounted to £96 11s. His Jubilee Cantata was sung and Weber touched the pianoforte for the last time.

We give a reproduction of one of the concert tickets on that pathetic occasion. According to the custom of the time, Weber signed every ticket with his own hand. As that reproduced above is numbered 589, by Weber himself, the fast dying man must have written his name at least 600 times.

ARGYLL ROOMS,

REGENT STREET.

CARL MARIA VON WEBER'S

CONCERT,

FRIDAY, MAY 26, 1826.

TO COMMENCE AT HALF-PAST EIGHT O'CLOCK.

TICKETS, HALF-A-GUINEA EACH.

No. 589.

M. Weber

In quitting the present subject, we must express our hope that this new work of the great Beethoven may be put into a produceable form; that the repetitions may be omitted and the chorus removed altogether; the symphony will then be heard with unmixed pleasure, and the reputation of its author will, if possible, be further augmented.

In the year 1826 Weber visited, for the first and only time, this country. He never returned to his native land, but died at the house of his

In addition to the ticket, we have in our possession a lock of Weber's hair, cut off after his death, the gift of the late Miss Smart, Sir George Smart's only daughter. We should have been delighted to furnish our readers with a facsimile reproduction of this interesting hirsute personal relic of Weber did any form of 'process' render it at all possible.

F. G. E.

(To be continued.)

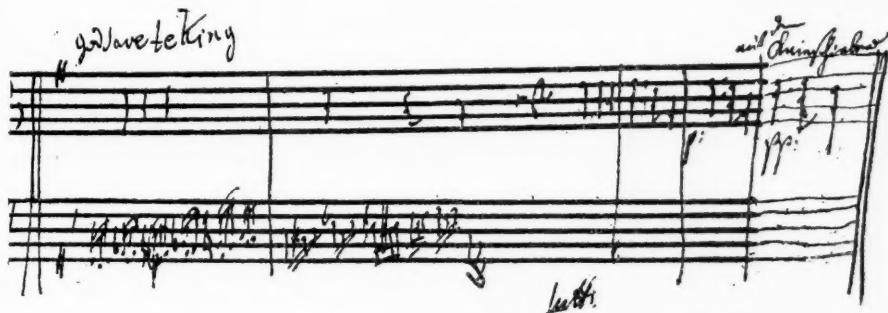
OCCASIONAL NOTES.

THE accession to the throne of King Edward VII. naturally brings our National Anthem for the moment into special prominence. The question of the origin of both words and music has been frequently discussed; therefore we do not now propose to re-open the question. But it may be interesting to recall the fact that Beethoven, while at work on his 'Wellingtons Sieg oder die Schlacht bei Vittoria'—composed in 1813 and dedicated to the Prince Regent, afterwards George IV.—wrote in his diary as follows:—

Ich muss den Engländern ein wenig zeigen, was in dem 'God save the King' für ein Segen ist.

(I must just show the English what a blessing they have in their 'God save the King'.)

The accompanying facsimile is taken from one of Beethoven's sketch-books, and may possibly have been noted down by him when he was composing his 'God save the King' variations for the pianoforte. The sketch, however, is in a different key. The first part seems a design for a variation which was not carried out; the latter part for a *coda*. The words *mit dem Beinschieber* refer apparently to the lever pressed by the knee in Stein's and other German pianofortes. The original, from which our facsimile (reproduced full size) is taken, is preserved in the British Museum.—*Add. MS. 29,801, f. 82*. We may specially refer any interested reader to a series of articles by Dr. W. H. Cummings on the familiar tune which appeared in this journal during the year 1878, and which exhaustively treats the subject.



THE KING has conferred upon Sir Walter Parratt, organist of St. George's Chapel, Windsor, and Master of the Musick to Queen Victoria, the Cross of the Royal Victorian Order. Sir Walter received this distinction at the hands of the King, at Windsor Castle, on the 18th ult.

HIS Imperial Highness The Grand Duke Michael of Russia, who represented the Czar at the funeral of our late Queen, is an enthusiastic flute player. We understand that during his sojourn in London he purchased two Boehm flutes from the firm of Messrs. Rudall, Carte and Co.

A SUBSCRIBER of nearly forty years' standing sends us, under date of the 2nd ult., the following interesting communication from Berne:—

In memory of our beloved and lamented Queen, the Swiss authorities offered us—the British colony here—the use of their magnificent Cathedral. The British Minister, Mr. Frederick R. St. John, invited all the Legations in Berne, who attended in court dress, as well as the Federal, Cantonal, and Municipal authorities of Switzerland, and others. The Cathedral was well filled, some two or three thousand persons being present. The ceremony was unique in that it was probably the only Continental city in which the Memorial Service for our revered Queen Victoria was held in a national cathedral. The Chaplain and his family, assisted by friends, organised a very impressive service. The East end was draped in purple and black, with a large British flag over an enormous catafalque, surmounted by a crown. The large altar, with white silk frontal and cross in the centre, was adorned with numerous silver candelabra lent by the authorities, flowers and plants, and a number of lighted candles.

At two o'clock the Chaplain, Rev. J. R. Dutton-Tompson, stood before the altar, while there pealed forth from the organ the Dead March in 'Saul.' The Burial Service immediately followed, in the course of which 'I know that my Redeemer liveth' was beautifully sung by Miss Dutton-Tompson. The hymns, 'When our heads are bowed with woe' and 'Now the labourer's task is o'er,' were sung with the help of some Swiss ladies and gentlemen, and an anthem, 'O Death,' by Brahms, was sung in German by Herr Althaus. The service concluded with Chopin's 'Funeral March,' played by the renowned organist, Carl Hess, who presided at the organ throughout. The British Minister, standing under the British flag at the door, bade farewell to the invited guests.

MR. J. S. SHEDLOCK read an interesting paper before the Incorporated Society of Musicians, on the 9th ult., entitled 'A precious relic of Handel's.' The relic in question was a volume of music entitled Johann Krieger's 'Anmuthige Clavier Uebung,' published at Nuremberg in 1699, the second specimen of round-note printing, in place of the former lozenge-shaped notes. There were two brothers, Johann Philipp and Johann Krieger. Handel made personal acquaintance with the elder at Halle, and possibly with the younger. Anyhow, the very book described by Mr. Shedlock, and exhibited at the meeting, Handel brought with him from Germany when he came to London; and towards the close of his life he presented it to his friend Bernard Granville, brother of the celebrated Mrs. Delany. Mr. Shedlock played several of the pieces from this interesting Handel relic, concluding with the fine Toccata, the pedal part of which was played by Mr. E. F. Jacques.

ON the 11th February, at Argyle Villa, Bartholomew Road, N.W., HENRY WILLIS, Organ builder (FATHER WILLIS), in his 80th year, deeply mourned by all who knew him.

Such were the terms in which the death of the master craftsman was announced to the world. With the knowledge of his wonderful mental vigour and untiring physical energy, one had the idea that Father Willis would live to be a nonagenarian, or even a centenarian, but this was not to be. It is very characteristic of him that he died in harness—only a week intervening between active work and the final rest from labour. In our issue of May, 1898, we gave a full biographical sketch of the great organ builder, and therefore there is no need to repeat the information then supplied by his own lips. His



FATHER WILLIS AS THE SKIPPER OF HIS YACHT OPAL.

(From a Photograph by Dr. G. R. Sinclair,
Organist of Hereford Cathedral.)

greatest achievement since that time is the organ in St. Paul's Cathedral, which, considering the mechanical difficulties that had to be overcome, might be regarded as his *magnum opus*. 'There is nothing like it in the world,' he remarked with pardonable pride, one Saturday afternoon when Sir George Martin was playing that kingly King of Instruments. The eminent constructor of organs was also an excellent performer on the instrument, and a great lover of Bach. Half-a-century ago he was organist of Hampstead Parish Church, and subsequently, for a period of nearly thirty years, he held a similar appointment at Islington Chapel-of-Ease. And now the skilled artist, the clever engineer, and the greatest organ builder of the Victorian era has passed into the shadows, leaving behind him many noble specimens of his remarkable achievements. It is interesting to notice that the announcement of his death, which we have printed at the head of these remarks, contains the designation which we were the first to bestow upon him in the biographical sketch already referred to, a title which he fully deserved—Father Willis. His remains were interred in Highgate Cemetery.

THE peaceful God's Acre known as Hampstead Cemetery is becoming a veritable *Campo Santo* of musicians. Therein rest the remains of Henry Thomas Smart (better known as Henry Smart), who was interred in 1879; Joseph Maas, the gifted singer, in 1886; Sir George Alexander Macfarren in 1887; Walter Bache, the great disciple of Liszt in this country, in 1888; and in 1894, Haydn Parry, a gifted young composer cut off in his early manhood, just when he had tasted the sweets of his first success. And now Dr. Edward John Hopkins has joined the little company of music-makers who sleep their last long sleep in the parcel of ground associated with London's breezy Northern Height.

ONE of the great hindrances to efficient choral technique is the depreciation of vocal tone among the members of choral societies and choirs. In order to overcome this difficulty a periodical process of weeding out is a necessary, if unpleasant operation. The recently reorganised Bach Society has had the courage to enforce a triennial overhauling of the performing members, and we hear of a similar proceeding on the part of the Worcestershire Philharmonic Society. At the annual general meeting of this flourishing Society, held on the 5th ult., the following new rule, drafted by Mr. A. C. Cherry, J.P., Treasurer, on the initiative of Dr. Elgar, the honorary conductor of the Society, was made:—

Performing Members shall be elected for three years only, at the expiration of which period they shall become non-performing Members; but on passing a test of efficiency they shall be entitled to re-admission as performing Members for a further period of three years.

The passing and enforcing of such a rule—of which the wording could easily be modified to suit the constitution of any particular society—would boldly grapple with the perennial and colossal difficulty which besets our choral bodies. 'Something must be done' is often the bitter cry of a conductor who laments the decay of the choral side of his Society. The Bach Society and the Worcester folk have shown that they are ripe (Cherry ripe) for the principles of betterment, and it is to be hoped that conductors and the powers that be of many other choral societies up and down the country will follow the example of the Bachists of London and the Philharmonicists of the Faithful City.

DR. EDWARD ELGAR'S Variations for orchestra (Op. 36) were produced for the first time in Germany at the sixth concert of the Städtischer Musik-Verein, in Düsseldorf, on the 7th ult., under the direction of Professor Julius Butts. The concert took place in the Kaisersaal of the municipal Tonhalle, in which the Lower Rhenish Musical Festivals, famous in the history of our art, are triennially held. From local papers to hand, we learn that the crowded audience voted the work a welcome and valuable addition to the *répertoire* of these concerts, and enthusiastically recalled the gifted conductor, a rare distinction after an orchestral novelty. The performance by the large band appears to have been excellent, and we hear that a repetition of the work, at a Symphony concert of the municipal orchestra, will take place immediately. We doubt whether such a compliment has ever before been paid in Germany to any English band work. Congratulations to Professor Butts on being the first to introduce Dr. Elgar to a German audience.

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'Who's Who?' What does he do? The first of these rhyming interrogations is the title of the well-known and invaluable book of reference annually issued by Messrs. A. and C. Black. The second is dually answered by the book in question—that is to say, it supplies information not only as to the occupation, but (in most cases) furnishes the recreations of those whose names appear in 'Who's Who?' In glancing through the musicians therein biographised, we find some interesting information under the heading *Recreation*. Here are some samples:—

NAME.	RECREATIONS, OR HOBBIES.
Mr. J. F. Barnett,	Sketching from nature.
Mr. Oscar Beringer,	No time to indulge in hobbies.
Mr. G. H. Betjemann,	Painting, making working models of engines, &c., cycling.
Mr. Blumenthal,	Travelling, mountaineering.
Sir Frederick Bridge,	Fishing, shooting.
Miss Clara Butt,	Driving, fishing.
Dr. F. H. Cowen,	Cycling, rowing, mountaineering, book collecting.
Dr. W. H. Cummings,	Boating, fishing.
Mr. Dannreuther,	Literature, gardening, sea trips.
Miss Fanny Davies,	Sketching, great lover of nature, travelling, art, literature.
Dr. Elgar,	Golf, scientific kite flying.
Mr. Henry Gadsby,	Sketching, water-colour painting.
Mr. W. H. Hadow,	Fives, whist, travelling.
Mr. Fritz Hartvigson,	Pistol shooting, dancing, and mountaineering.
Dr. McNaught,	General reading, especially books on philosophy; very little chance of physical recreation.
Professor Niecks,	Fine arts, literature, pedestrian exercise.
Sir Walter Parratt,	Chess.
Professor Prout,	
Dr. A. L. Peace,	Golf, chess, billiards.
Dr. J. K. Pyne,	Archæology, antiquities.
M. Jean de Reszke,	Riding, shooting, tennis, breeding two-year-olds for races at Warsaw.
Mr. Charles Salaman,	Indulging in octogenarian reminiscences.
Sir John Stainer,	His musical library.
Mr. Theodore Thomas,	Landscape gardening, billiards.
M. Johannes Wolff,	Cycling, fishing.
M. Ysaÿe,	Cycling.

No one can deny that this list furnishes some odd hobbies—*e.g.*, scientific kite flying, pistol shooting, breeding two-year-olds, and indulging in octogenarian reminiscences. The last-named is a recreation that cannot be enjoyed by everyone; in this respect the veteran Charles Salaman decidedly scores—four full scores!

AN influential committee has been formed in Milan to promote the erection of an international monument to Verdi. Among those who have already joined the committee are the Duke Guido Visconti di Modrone, Arrigo Boito, Count Leopoldo Pullé (representing La Scala), Giulio Ricordi, Edoardo Sonzogno, Giuseppe Galignani, Director of the Conservatorio Verdi, and Claudio Treves, representing the Association of Journalists in Lombardy. It is proposed to form a strong committee in London to obtain subscriptions, not necessarily of large amounts, in Great Britain in order that the international character of the scheme may be thoroughly maintained. In the meantime, Mr. Luigi Ricordi, 265, Regent Street, will answer all enquiries respecting the proposed monument to the great Italian Maestro familiarly known as Verdi.

PROFESSOR NIECKS presented the following interesting programme at his third Historical Concert in the University Music Class Room, Edinburgh University, on the 14th ult. The selection was in further illustration of 'Early Symphonies by predecessors and contemporaries of Haydn.'

The symphonies were performed by a small orchestra, led by Mr. H. Dambmann, consisting of stringed instruments, two oboes, and two horns. Professor Niecks conducted.

Symphony in E flat major, by JOHANN CARL STAMITZ (a Bohemian, 1717-1761; lived at Mannheim from 1745. Twelve symphonies printed).

Symphony in E flat, by ANTON FILTZ, or FILZ, or FILS (a German, lived from about 1733 to 1760, from 1754 at Mannheim. Six symphonies printed).

Symphony in G major, by FREDERIC SCHWINDL, or SCHWINDEL (from about 1740 to 1786; Hague, Geneva, Mülhausen, Lausanne, and Carlsruhe. Eighteen symphonies printed).

Symphony in E flat major, by JOHANN CHRISTIAN BACH (1735-82; lived in London from 1762 to 1782. A considerable number of his many symphonies printed).

Symphony in D major, by CHARLES FREDERIC ABEL (a German, 1725-87; lived in London from 1759. Many symphonies printed).

Symphony in E flat, by FRANÇOIS JOSEPH GOSSEC (a Belgian, 1734-1829; lived in Paris from 1751. Twenty-six symphonies, of which three are for wind instruments).

MR. JAMES HIGGS has been created a Doctor of Music by the Archbishop of Canterbury—a well deserved honour for patient continuance in well doing for the art of music. Dr. Higgs, in addition to being a professor of harmony and counterpoint at the Royal College of Music, has held the post of organist and choirmaster of St. Andrew's Church, Holborn, since 1867; but he is more widely known as the author of a Primer on Fugue, an admirable and lucid treatise on a somewhat abstruse subject. Many past and present pupils and other friends will heartily join in a chorus of congratulation to Dr. James Higgs.

MR. EDWARD PEACOCK, a tenor of thirty-two years' standing (or singing) in the choir of St. Peter's, Eaton Square, and who rightly claims to be 'the Pater of the choir,' sends us the following interesting reminiscence of the pupilage period of the late Sir Arthur Sullivan:—

The first time I made the acquaintance of Arthur Sullivan and his brother Fred. was in the autumn of the year 1857, when the Pimlico Dramatic Society was established. The performances of the Society were given in a very large room in Ebury Street, a few doors from Belgrave Street. The entrance to the house has two large Corinthian pillars, and above is a long quotation in Greek. I believe the place was originally intended for an Institute. Sullivan, then aged seventeen, and a student of the Royal Academy of Music, was conductor of the band—and such a band. The players numbered twenty-six, the majority, like himself, being dressed in the Academy uniform—a blue cloth jacket, with gilt buttons. He supplied the music, and I do not suppose there was ever an amateur Dramatic Society that had such a band. All the performers, as well as their youthful conductor, rendered voluntary service. His brother Fred. was, of course, one of the actors, and a very clever actor he proved himself to be—in fact, the Society included many members who afterwards distinguished themselves as musicians or actors.

There can be no doubt that a brilliant future would have awaited the Society but for the action of the Marquis of

Westminster, great grandfather of the present Duke. When the news of its existence reached his noble ears the Marquis issued a decree that he would have no stage performances on his estate, and then the whole thing collapsed. I was a regular attendant at the performances, having several friends in the band and in the stage department. I am sorry to say that I have no House Bills, as the programmes were called, or I would send for your inspection a souvenir of those pleasant evenings of nearly fifty years ago.

ON more than one occasion we have had pleasure in referring to the good work done in various fields of usefulness by the sons of honoured musicians. The latest instance is a volume of 'Speeches of Oliver Cromwell, 1644-1658' (Henry Frowde), which have been collected and edited by Mr. Charles L. Stainer. The Preface, no less than the 500 pages which form this valuable contribution to the literature of the Great Protector, furnishes abundant evidence that Mr. Stainer worthily maintains the traditions of his family for patient investigation and that painstaking thoroughness which result in conscientious work.

MARRIAGE.

NEWMAN—READ.—On the 14th ult., at St. Margaret's Church, Lowestoft, by the Ven. C. D. Lawrence, Archdeacon of Suffolk, Robert Newman, of the Queen's Hall, London, to Florence Maud, youngest daughter of Edward Read, of Lowestoft.

Congratulations to the popular Queen's Hall manager.

THE *Daily Graphic* relates the following incident in its interesting and well-informed Musical Jottings column:—

QUEEN VICTORIA AND BEETHOVEN.

In 1845, when Queen Victoria and Prince Albert were travelling in Germany, they were invited by Frederick William IV., King of Prussia, to be present at the unveiling of a statue of Beethoven, at Bonn. The Royalties were seated in the balcony of a palace overlooking the square in which the statue stood. When the cord was pulled and the veil fell, Beethoven was revealed in all his glory, but with his back turned full to the Royal balcony. Everyone but the King burst out laughing, Queen Victoria being as much amused as anyone; but Frederick William was very angry at the stupidity of the officials, and only relented when Humboldt, who was as witty as he was learned, said, 'Your Majesty forgets that Beethoven was a rough diamond during his lifetime; therefore you can hardly expect that death will have improved his manners.'

The late Mr. J. W. Davison was the special correspondent of the *Musical World* on that occasion. In his communication recording the unveiling ceremony, 'J. W. D.' thus anathematised the students of Bonn, who, as usual, were up to their pranks. 'A more swaggering band of peacock-feathered strutters never vexed a densely-packed and perspiring crowd with needless importunity. However, in spite of the brouhaha of these half-educated, smoke-dried students (of drinking, fighting, waltzing, and gambling), the arrival of the royal party created the usual manifestation of hand-enthusiasm.' As to the hotel fare, he recorded that 'the cigars are indifferent enough here—the coffee, indifferenter—the champagne, indifferentest.' In regard to the statue, Mr. Davison waxed exceedingly eloquent. Said he:

And there he stood, the great artist—there he stood, the simple, the undaunted Beethoven—there he stood—

unmoved in effigy, as when the blood flowed to and fro his large and noble heart and the pulse beat impetuously to the measure of his never-ending melody—unmoved by the hollow vociferations of the mob! Oh, vain mob!—ye did approve the pageant, not the man. With the show of the tinsel ye were well acquaint, but with the spirit of the mighty dead ye held no commune. Silly mob—quackish mob—empty mob—impudent mob! Is Beethoven more now than he was when he lived and walked among ye? But then ye did leave him to the charity of foreigners—now ye exult and brag because he was born among ye!

A FIRM of cigar manufacturers at Trenton, New Jersey, which employs two hundred young women in the manufacture of the fragrant weed, has adopted the novel experiment of providing music for their *employées* during a portion of the working day. In the factory is placed a grand pianoforte upon which a competent pianist is engaged to perform for two hours daily, and a music teacher is hired by the firm to give gratuitous lessons to the cigar makers during the noontide hour. The effect of the pianistical interludes upon the output is not stated; but it is much to be hoped that the results of this benevolent scheme of musical education will not share the fate of the manufactured article, which ends in smoke.

OPERA librettists, like novelists, occasionally hit upon curious titles for their excogitations. We learn that a new opera, by Richard Strauss, is named 'Feuersnoth' ('Conflagration'), a title which rather invites a cold water reception. Last month the principal tenor of the Stadt-Theater, Halle—Herr Bruno Heydrich—produced an opera, composed by him, bearing the novel title of 'Amen'! And, equally curious, we have before us the printed libretto of 'an opera in three acts,' by Mr. J. L. Haigh (Liverpool Booksellers' Company, Limited), entitled 'Not set to music yet.'

A CORRESPONDENT, who sapiently signs himself 'Y. Z.,' writes as follows:—

In the long list of recent Diplomaists of the Royal College of Organists which you give in your February issue (p. 104), I observe that the successful ones include a Priest, a Shepherd, a Fisher, a Major, a Potter, a Sadler, a Turner, and three Taylors; a Bullock and a Hawke; a Sharp and a Blount; two Roses, a Wood, and a Littlewood. But most extraordinary of all, unprecedented I trow in the Fellowship examination, Every candidate passed! In my utter astonishment I can only find breath to utter—Prodigious!

The *Orchestral Times* and *Military Bandmaster Record*, with which is incorporated *The Orchestral Association Gazette*, is the title of a well-edited journal devoted to orchestral music, which deserves a welcome by reason of its brightly written pages and the general interest of its contents.

SIR JOHN GOSS will form the subject of a biographical sketch in our April issue. A special portrait of the distinguished church composer will be given and fresh information supplied from family records. Sir John Stainer has kindly consented to contribute some reminiscences of his immediate predecessor in the organistship of St. Paul's Cathedral.

THE CHAPEL ROYAL DAYS OF
ARTHUR SULLIVAN.

(BY AN OLD FELLOW-CHORISTER.)

MR. CHRISTOPHER VICKRY BRIDGMAN, of Anderton, Plymouth, sends us the following interesting recollections of his friend and schoolfellow, Arthur Sullivan, as one of the Children of the Chapel Royal, St. James's:—

'It was in April, 1854, that Sullivan became a junior chorister, otherwise one of the fags, in the choir of the Chapel Royal, St. James's. We numbered ten and were boarded and educated at the residence of the Master, the late Rev. Thomas Helmore, at 6, Cheyne Walk, Chelsea. Clad in our heavy scarlet and gold lace-adorned uniforms we used to walk twice each Sunday and Saint's Day to St. James's Palace, the total distance covered being ten miles. From the first, at the age of eleven, Sullivan furnished proof of much ability in all educational subjects, and he had not been a chorister many months before he showed extraordinary talent, both in singing and composing. He was speedily promoted to the ranks of the four senior boys, and, subsequently, became principal soloist.

'His voice was a very pure high soprano—his top A or B flat used to ring out with brilliant effect and apparently without effort. The enunciation of his words was very distinct, and, moreover, he sang from his heart. This was early recognised by no less an authority than the late Sir Michael Costa. The occasion was the christening of the late Duke of Albany (Prince Leopold), for which Costa had composed, as an anthem, a setting of the words "Suffer little children to come unto Me." At the rehearsal, after having heard Sullivan sing the solo, Costa created much amusement among band and choir by saying to him: "Vell done Soolivan, very vell done. But you must put your accent as clear as your vords. Now, listen to me," and then Sir Michael sang: "Sóofer léetle cheeldren to cúme after mé, and forbéed them not, and forbéed them not, for sóóch is the kengdom of Háven." So well did Sullivan sing on that Royal occasion that it pleased the Queen—whom we all so greatly mourn—to send him, through the Prince Consort, a special message of congratulation.

'Among his schoolfellows were the brothers Cellier, Alfred (the gifted composer of "Dorothy") and François, and Malsch (afterwards the distinguished oboe player), by all of whom he was much admired; but he was especially the chum and friend of myself, and we were close companions. My home was then at Tavistock, in Devonshire, and Sullivan's at Sandhurst, where his father was Bandmaster at the Royal Military College. During the 'parson's fortnight' of the Christmas holidays I went to Sandhurst with Sullivan and he used to pass the summer vacation with me at Tavistock. He became much attached to my mother, herself a sweet singer and gifted musician. He used to pass many hours of his holiday time at the pianoforte, singing to her and playing her accompaniments. Thus it was that, at the age of thirteen, his first published song ('O Israel') was composed while he was visiting my home. It was dedicated to my mother and published by Novello. It was always very difficult to get Sullivan away from his composition absorption, even to join a pic-nic party—not that he failed to take delight in nature and the beauties of the country, but he was so enthusiastically devoted to his dear music—in fact, he was ever engrossed in it.

'As a boy he possessed much droll fun and humour. We used to chaff him on his initials, "A. S. S.," and

call him "donkey"; but he was anything but an ass. On a wet half-holiday nothing would delight him more than to get us boys to stand round the pianoforte, each with a comb covered with paper. He would compose impromptu pieces—waltzes, songs without words, &c.—and taking his baton, generally a ruler, he used to conduct his "band," as he called us. The combs were of various sizes and each boy had his allotted part. Even with these primitive "instruments" some excellent, although quaint, music was produced under Sullivan's clever manipulation. It was a great delight to him to take some popular comic song, or common tune of the day, and turn it into a Psalm or hymn tune. Some of his best hymn tunes, if played in appropriate time and method, will be found to have originated in this way. He was very clever at fugue. He would frequently say to one of us: "Now, like a good chap, hum or whistle me something," and his request being complied with he would rush off to the pianoforte and make a good fugue from the subject given him. He used to say that one of his greatest enemies was a consecutive fifth. We were often amused when, we at our respective studies and Sullivan at his composition, he would break the silence with "Oh, drat it!—consecutive fifths again!"

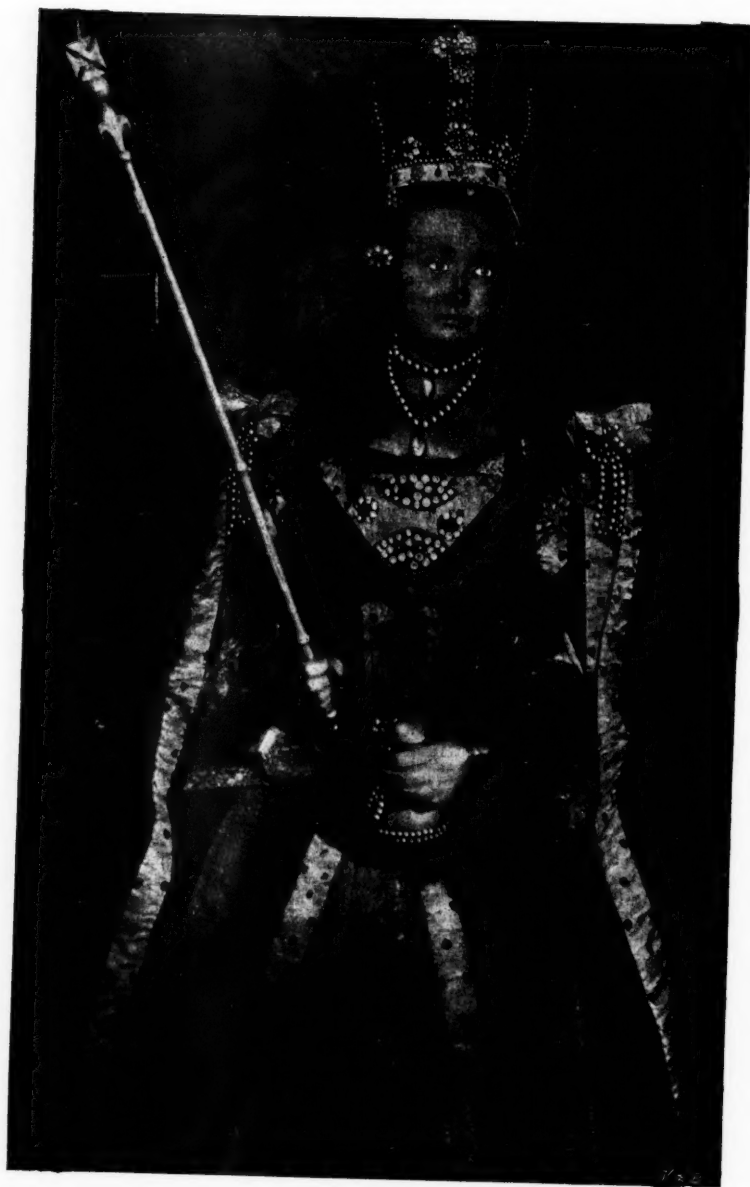
'In 1855 he composed his first anthem—really his first composition—"Sing unto the Lord." This was sung under the direction of Sir George Smart, organist of the Chapel Royal, to the satisfaction of the Prince Consort. The original manuscript of this anthem is now in my possession. When "The Gondoliers" was being rehearsed at the Savoy Theatre I took this manuscript to Sir Arthur, who was conducting the opera on the stage. Upon producing the anthem I asked him if he recognised it. This he did immediately, and in the presence of W. S. Gilbert, François Cellier, D'Oyly Carte, and Jessie Bond, he acknowledged it as his first effort. Cellier took the manuscript to the pianoforte, and, running over the first few bars, he turned to Sullivan and said: "Why, Sir Arthur, here is the refrain of 'H.M.S. Pinafore!'" Sullivan folded up the manuscript, and was putting it into his pocket, when I said "That is my property." He laughingly returned it, saying: "Well, my dear fellow, keep it; it may become valuable by-and-bye."

'Great was the sorrow and regret when the day came for Sullivan to take leave of us "Children" and to say good-bye to our dear old master, Mr. Helmore; but under the terms of the Mendelssohn Scholarship he had to proceed to Leipzig. Each boy on leaving the choir received a gift from the Queen of £60 and a Bible and Prayer Book from the Dean of the Chapel (the Bishop of London), but, according to rule, no boy could be a recipient of these gifts until the term of his choristership had expired by the breaking of his voice. An exception was, however, made in favour of Sullivan—he was allowed to leave the choir before his voice broke, and he received the gifts I have mentioned. It was with great pride that all his old schoolfellows heard with what strides he was making his way in the musical world after he left for Germany, and which culminated in his masterly work of "The Tempest," performed in 1862 after his return to England, since when he rose to be such a true Master of the Divine Art.'

CHRIS. V. BRIDGMAN.

January, 1901.

IN addition to Professor H. E. Wooldridge's 'The Polyphonic Period of Music,' a second volume of the Oxford musical text-books, entitled 'The Seventeenth Century,' by Sir Hubert Parry, is announced for publication by the Clarendon Press.



THE WAX EFFIGY OF QUEEN ANNE IN WESTMINSTER ABBEY.

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THREE ROYAL FUNERAL ANTHEMS.

THE deaths of three Queens of England—two regnant and one Queen Consort—were productive of the same number of funeral anthems.

TITLE.	COMPOSER.	QUEEN.
Thou knowest, Lord ..	Henry Purcell	Mary II.
The souls of the right- eous are in the hands of God ..	Dr. Croft ..	Anne.
The ways of Zion do mourn ..	Handel ..	{ Caroline, Consort of George II.

Although Queen Mary II. died December 28, 1694, she was not buried till more than two months afterwards—viz., March 5, 1695. Purcell composed two anthems for her funeral, of which 'Thou knowest, Lord, the secrets of our hearts,' is the better known. The interment took place amidst a scene of solemnity that was most impressive, and the funeral was long remembered as the saddest and most august that Westminster Abbey had ever seen. The two Houses of Parliament, with their maces, followed the hearse—the Lords robed in scarlet and ermine, the Commons in long black mantles. Till then no Sovereign had ever been attended to the grave by a Parliament, as Parliament had always expired with the reigning monarch. Within the Abbey, the Nave, Choir, and transepts were ablaze with innumerable wax lights. The wax effigy of the Queen, dressed in robes of State and coloured to resemble life, was placed over a gorgeous coffin of purple and gold. A robin red-breast, which had taken refuge in the Abbey, was seen constantly on her hearse, and was looked upon with tender affection for its seeming love to the lamented Queen.

'But was the hearse taken into the Abbey?' some reader may be disposed to ask. No; the hearse (or herse) of that time was not a car which conveyed the coffin as in the present day, but a platform, highly decorated with black hangings, upon which stood the wax effigy (life size) of the deceased person. It usually remained for a month in the Abbey, near the grave, but in the case of Sovereigns for a much longer period. It was the chief object of attraction, even in the funeral sermon. The hearse for Mary II., designed by Wren, was the last used for a Sovereign.*

In regard to the music, Dr. Tudway, who was one of the choir on that mournful occasion, records that Purcell's anthem 'Thou knowest, Lord, the secrets of our hearts,' 'was accompanied by flat mournful trumpets.' As Dr. Cummings has justly remarked, 'this majestic movement is a splendid monument to the memory of Purcell.' He adds: 'It has been used at every choral funeral in Westminster Abbey and St. Paul's Cathedral since its first production.' The anthems which Purcell had composed for Queen Mary's interment, and which were performed under his direction as organist of the Abbey, were, within a year, sung at his own funeral in the venerable fane.

Queen Anne died August 1, 1714, and was buried in Henry VII.'s chapel twenty-three days later. She too had the luxury of a wax effigy. 'It represents her,' to quote the words of Miss Strickland, 'as a very tall, as well as a very large woman.' We give a photograph of the wax effigy of the Queen, which, like that of Mary II. and others, is still preserved in Westminster Abbey. She was buried at night, with

all the attendant weirdness of tapers and torches. For her funeral Dr. William Croft, by virtue of his office as Composer in ordinary to Her Majesty, composed his setting of 'The souls of the righteous are in the hands of God,' an anthem which, like several others by this typical English Church composer, has never been printed.

Last, but not least, Handel composed his stately funeral anthem 'The ways of Zion do mourn' for the obsequies of Queen Caroline, the Consort of George II. She died November 20, 1737, and was buried in Westminster Abbey on the 17th of the following month. The Abbey records state that there was much confusion at the funeral, which took place at six o'clock in the evening. The Psalms were not sung and the Lesson was omitted! The choir attended 'in their proper Habits, with Wax Tapers in their Hands.' *The Daily Gazetteer* of December 19, 1737, thus records the rendering of the music: 'After the Burial Service was over, the fine Anthem, set to Musick by Mr. Handel, was performed by upwards of 140 Hands, from the Choirs of St. James's, Westminster, St. Paul's, and Windsor.' The 'Hands' who interpreted this Handel anthem included, of course, band and chorus.

Dean Stanley refers to Queen Caroline as 'the most discriminating patroness of learning and philosophy that down to that time had ever graced the throne of England.' Her death deprived Handel of one of his best and kindest friends. He was devotedly attached to her, and, as Mr. Rockstro says, every note of 'The ways of Zion do mourn' bears witness to the fact. The score of this sublimely beautiful work—now in the Royal Music Library at Buckingham Palace—is headed, in Handel's writing—

The Anthem for the Queens Carolines Funeral

and is inscribed—

S. D. G.

G. F. Handel, London,

Decemb^r 12, 1737.

The words were probably selected by the composer himself. The first chorus is based upon the German Chorale 'Herr Jesu Christ, du höchstes Gut,' better known in Handel's native Saxony in the form of the Funeral Hymn 'Wenn mein Stündlein vorhanden ist.' It is an interesting fact that Mozart has used this fine *Canto fermo* as the subject of the opening movement of his 'Requiem.' The fourteen bars which form the instrumental introduction were added by Handel two years after the death of the Queen, when he made use of the funeral anthem as a prelude to his 'Israel in Egypt,' sung in the form of the 'Lamentations of the Israelites for the death of Joseph.' The music of 'The ways of Zion' is worthy of Handel's genius.

EDWARD JOHN HOPKINS.

DEATH has been very busy of late in the exercise of his imperative summons to join the great majority. The great Reaper visits the palace and the cottage, and, among the high and low in the land, the Father of English organists has had to obey the call to pass through the valley of the shadow. With much regret, it need hardly be said, we have to place on record the passing away, in his eighty-third year, of Dr. E. J. Hopkins, who died at his residence, 23, St. Augustine's Road, Camden Road, on the 4th ult.

* Dr. J. A. H. Murray, in the *New English Dictionary*, thus defines the old-time hearse: 'An elaborate framework originally intended to carry a large number of lighted tapers and other decorations over the bier, or coffin, while placed in the church at the funerals of distinguished persons.'

In our issue of September, 1897, we gave a biographical sketch of Dr. Hopkins, in the preparation of which he took a great interest, verbally supplying the material at his 'pill-box,' as he called his villa at Herne Bay, and reading the article in proof. Moreover, he subsequently wrote: 'The notice is certainly by many degrees the best that has ever been written about me.' A supplementary article, entitled 'Dr. E. J. Hopkins's Nunc Dimittis,' followed in the issue of June, 1898. This *coda* chronicled the completion of his long and honourable service—*fifty-five years*—as organist of the Temple Church. There is no need to repeat the biographical particulars that have already appeared in these columns, suffice it to say that Dr. Hopkins employed the period of his retirement from active work in writing his *Historical Handbook of the Organ*, a subject upon which he was as enthusiastic as he was well qualified to write. His advanced age doubtless militated against any undue haste in preparing his work for the press. It became almost a joke among his friends when, on asking him how the book was getting on, he would cheerily reply, with that characteristic beam on his ruddy countenance, 'I'm getting on capitally. I've got to the end of the fourteenth century!'

The death of Dr. Hopkins removes one of the last—certainly the greatest representative—of the old school of English church musicians. He lived in five reigns, and he had come of age before the C compass of the organ had been adopted in this country. Church music was at a very low ebb when he began his career, seventy years ago. It is difficult to realise, for instance, that, except in cathedrals, the Chapel Royal and Collegiate Chapels, there were no surpliced choirs till the Temple Church initiated the custom when Hopkins, aged twenty-five, became its organist in the year 1843. Although a thorough believer and upholder of the best traditions of the English school of Church music, our venerable friend was by no means a conservative fossil. His modulations, for instance, would have startled some of the old mediocrities—many of whose compositions might have been settings of the multiplication table for all the expression or colouring they gave to the sacred words they were supposed to enrich. Not that Hopkins was an innovator for the mere sake of innovation. In his restrained and devotional accompaniments and in his unrivalled extemporaneous performances he was always the true artist.

Unlike some modern composers, he did not offer a mere paraphernalia of cleverness for inspiration. His music is characterised by chaste melody, by a subtle unobtrusiveness in its rich harmonies, by the purity of its vocal part-writing—how wonderfully melodious and grateful to sing are his inner parts—and, above all, his music is hallowed with a devotional fervour which lifts it into a region not far removed from the perfection of sanctified art. Moreover, these attributes are not limited to his larger works sung in cathedrals and elsewhere, but are no less distinct features of his wonderfully beautiful hymn tunes and chants—simple strains which have found a place in every little Bethel in the land and have winged many a psalm and hymn and spiritual song in its upward flight.

In regard to the personality of the departed musician, it may not be without interest to refer to his genial nature. With what delight he would tell a story! And how thoroughly he relished a joke! He once expressed the hope that Dr. Turpin would not meet the fate of his distinguished namesake, Dick, and be suspended by a common chord! In turning over a number of letters received from him

during recent years, many curious expressions occur. Here are some extracts:—

There are lots of musical people here [Herne Bay] including other 'rogues and vagabonds' (*vide* old Act of Parliament), 'of whom I am the least of them all,' as St. Paul once wrote, though not with the same meaning, which was not my fault.

I am very glad to hear that Hipkins is to have a place in the M. T. series. . . . He has no letters after his name to indicate any *locus standi* among musicians, although he has rendered more valuable service to the cause and science of music than nine-tenths of those who have a sufficient number of capitals after their names to spell 'Whitechapel' twice over.

The first sentence in the following is a reference to the fact that he used to start working at 'the book,' in bed, at sunrise:—

Herne Bay,

September 15, 1897.

Observe the date. I wish the evenings were as long as the Psalms; and as to the mornings, I have now to wait until the sun is up—confound him.

I am delighted to hear you are going to give a notice of dear old Grove. He has been a faithful worker in the cause of music for a very lengthened period, and richly deserves not only 'honourable mention,' but also a row of gold medals reaching from Berners Street to Sydenham!

The endings to his letters were often very amusing—

Thine, from here to yonder,

Yours sincerely, from everlasting to everlasting.

With my best gold specs, yours ever,

Yours, overflowing with milk and honey,

The last specimen we must give in facsimile, slightly reduced from the original. In this, instead of his usual signature, the fun-loving veteran makes 'his mark'—the said hieroglyphic representing the first syllable of his patronymic—*Hop*!

Just one line, which
I ask for in the time
of the New Year
column,

"A few words to
your distracted friends,
friend, or he die!"

Shine,



To the venerable

F. J. Edwards.

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The funeral of the Honorary Organist of the Temple Church—the title borne by Dr. Hopkins since his retirement, in 1898, from the active duties of the post—took place on Saturday, the 9th ult. The first part of the Burial Service was held in St. Thomas's Church, Camden Town, in the presence of several distinguished organists, including Sir Frederick Bridge, Sir George Martin, and Dr. A. H. Mann, of Cambridge, Dr. W. H. Cummings (Dr. Hopkins's oldest pupil), Dr. Vincent, and others. All the music sung on that mournful occasion—excepting the time-honoured sentences by Croft—was composed by Dr. Hopkins, and included the anthem written for his Jubilee service at the Temple Church—a setting for tenor solo and chorus of 'The Lord is full of compassion and mercy'—Psalm xc. to the double chant in F, the hymns 'Leave all to God' and 'Nearer, my God, to Thee,' and the Nunc Dimittis to the single chant in E flat. Nothing could be more appropriate than that the music should be rendered by the Temple Church choir, under the direction of Dr. Hopkins's successor, Dr. H. Walford Davies, who presided at the organ.

The closing scene at Hampstead Cemetery, where the interment took place, was rendered exceedingly touching by the presence of the choir from the Royal Normal College of the Blind at Norwood, where for so many years Dr. Hopkins was professor of the organ, and where he had as his most distinguished pupil, the gifted Alfred Hollins. Standing near the grave the choir sang, to their late professor's music, the hymn beginning

God is love, His mercy brightens
All the path in which we rove;
Bliss He wakes, and woe He lightens;
God is wisdom, God is love.

As the simple, tender strains from the lips of those sightless singers were wafted over the snow-covered God's Acre on that wintry day, we who formed the sorrowing company at the open grave of our departed friend felt strangely moved by their pathos. It was a fitting Nunc Dimittis to the revered Father of English organists.

F. G. E.

CHURCH AND ORGAN MUSIC.

ANONYMOUS HYMN TUNES.

SOME familiar hymn tunes seem to be quite Topsy-turvy in their origin—'spects they grewed.' In spite of the research of patient investigators, neither their birth nor parentage can be ascertained. Perhaps there is no 7's tune that has more congregational 'go' in it than that named 'Innocents.' But the earliest known appearance of the tune in its present form and name seems to be in the *Parish Choir, or Church Music Book*, published by the Society for promoting Church Music, November 1, 1850. This monthly periodical publication had music supplements, including a section entitled 'Metrical Psalmody, for unison, or harmonised singing.' The seventy-four tunes therein printed are anonymous. 'Innocents' is associated with the hymn beginning 'Little flowers of martyrdom,' which is headed 'The Innocents' Day,' hence the name of the tune. There is internal evidence that the late Dr. W. H. Monk had much to do with the *Parish Choir*, and in this connection it is interesting to find that in 'Hymns Ancient and Modern' the composer of 'Innocents' is given as 'P.'.

'Belmont,' a still popular C.M. tune in triple rhythm, is also a member of the anonymous family. It has been assigned to the two Webbes (father and

son), to Mozart, and is said to have been adapted from Haydn's canzonet 'My mother bids me bind my hair'! Mr. James Lowe, author of 'Scottish Church Music,' traces it to a melody assumed to be composed by William Gardiner. It is a far cry from Mozart to the Leicester stocking-maker.

'Adeste Fideles' is another tune of doubtful authenticity, although it is generally attributed to John Reading. The origin of 'Hursley' is also not definitely known. The tune has long been associated with the familiar hymn beginning 'Sun of my soul, Thou Saviour dear,' and is named after the Hampshire parish where Keble ministered for thirty years. It has been ascribed by Rimbault to 'Paul Ritter, 1792.' The first association of the tune with English words appears to be in Vol. II. of David Weyman's 'Melodia Sacra,' published in Dublin after 1814. It is there set to the hymn 'Jesus, and shall it ever be?' and named 'Stillorgan,' after a place very suggestive of unaccompanied singing. The subject might be further pursued; but a still more interesting theme is that suggested by the question: 'What constitutes a good hymn tune?'

A SCOTCH MINISTER'S TRIBUTE TO DR. HOPKINS.

At the evening service in St. George's United Free Church, Edinburgh, on Sunday, the 10th ult., the Rev. Hugh Black said:

All the music sung and played at this service is by Dr. Hopkins, who for nearly fifty-five years was organist of the Temple Church, in London. The whole Church owes him a debt of gratitude. He has shown two or three generations, both by his published works and by the dignity and reverence of his service, how Church Praise can be cultured, and yet true to its spirit. Nothing unites all sections of Christians like praise, and so though he was of a different branch of the Church from ours, there were points of contact. Our own organist, Mr. Hollins, was a pupil of his, and will have through life, I believe, a deep affection and regard for his memory. Then again, in our Church Hymnary there are fifteen tunes by Dr. Hopkins, many of them being among our best known and best loved.

Such a testimony from such a source is in the highest degree gratifying, the more so because the tribute was quite spontaneous. It should stimulate and encourage all those who are working in and for the cause of Church music in whatever section of the Church their lot may be cast.

A CURIOUS GAUNTLETT ORGAN.

Mr. H. V. Minniken, organist and choirmaster of St. Olave's Parish Church, Southwark, writes as follows:—

In reference to the organ in the Church of St. Olave, Southwark, the account of which I read with great interest in the February issue of THE MUSICAL TIMES, allow me to say that three of the registers—viz., the Octave Decima, Furniture, III., and Glockenspiel, II.—have been removed, though all the stop-knobs are fixed in the jambs! With regard to the couplers, there are at present only two—a swell to grand and a grand to pedals; two holes in the jambs, which have been plugged, indicate the position of the remaining two couplers that were originally in the organ. The late Dr. E. T. Chipp, who was organist of St. Olave's from 1847 to 1852, had, I believe, the 'Grand Organ combined' coupler removed when composition pedals were added at his instigation. The great and pedal organs have pneumatic, but the swell only tracker action. The twelve keys below tenor C on the swell are all fixed, and the manual sharps are inlaid with ivory and tortoiseshell.

LAY CLERK AND J.P.

It is extremely rare for a Cathedral Lay Clerk to become an important public functionary. Mr. Dan Harrison, a bass singer in Lichfield Cathedral, has surely beaten the record in this respect. Two years ago he held the office of High Sheriff of the City and County of Lichfield, and now the Lord High Chancellor has conferred upon him the great honour of placing his name on the Commission of the Peace for the city and county of Lichfield. Moreover, Mr. Harrison is a member of the City Council, a member of the Board of Guardians, a Charity Trustee, and Chairman of the School Attendance Committee. Congratulations to Mr. Councillor Dan. Harrison, J.P., and to Cathedral Lay Clerks in general that one of their number has been called to render such useful public service. His lot at Lichfield has fallen unto him in pleasant places. May he have a goodly heritage—judicially as well as musically.

ORGAN RECITALS.

Sir Frederick Bridge, opening of new organ at the Hospital for diseases of the chest, Victoria Park (Concertante, in C, Handel).—Mr. Edwin H. Lemare, St. Margaret's, Westminster (Overture, *In Memoriam*, Sullivan).—Mr. G. D. Cunningham, St. Luke's, West Hampstead (Andantino in D flat, Chauvet).—Mr. Charlton T. Speer (Overture, 'Ruy Blas,' Mendelssohn), and Mr. George Dyson (Scherzo in B flat, Hayte), at St. Nicholas, Sutton.—Mr. Arthur S. James, St. Peter's, Rickmansworth.—Mr. Fred. Diggle, St. John's, Galashiels (Festal March in D, Smart).—Mr. C. J. C. Boddington, Presbyterian Church, Stoke Newington (with violin solos by Mr. T. E. Gatehouse).—Mr. H. E. Wall, St. Mary, East Farleigh (Concert Overture in C minor, Hollins).—Mr. Ernest N. Cullum, Holy Trinity, New Charlton.—Mr. F. T. Tooke, St. Cadvan's, Townyn (Variations on the Austrian Hymn, Haydn).—Mr. Fred. Diggle, Longrow United Free Church, Campbeltown (Barcarolle from the Fourth Piano-forte Concerto, Sterndale Bennett).—Mr. A. Thompson, Parish Church, Biggleswade (On a Bass, Stainer).—Mr. T. I. Watts, St. Matthew's Parish Church, Walsall.—Mr. A. F. Hood, All Saints', San Remo (Marche Religieuse, Rheinberger).—Mr. Alfred H. Allen, St. Clement's, Ilford (Andante con Variazioni, Rea).—Mr. Sidney Crookes, Erskine United Free Church, Kinross (Toccata in A, W. T. Best).—Mr. Frank E. Bastick, Winchester Cathedral.—Mr. John Lowe, St. Columba's, Pont Street (Variations on Handel's 'Harmonious Blacksmith,' Lux).—Mr. Edward G. Croager, Paddington Chapel (Scherzo, W. S. Hayte).—Mr. George Rathbone, Cartmel Priory Church.—Mr. B. Lee, Yeaddon Parish Church (Sonata in D minor, Guilman).—Mr. A. J. Lancashire, St. Andrew's, Grimsby (Fantasia in E flat, Saint-Saëns).—Mr. Henry W. Weston, St. Anne's, Wandsworth (Concert Fantasia in D minor, Stewart).—Mr. S. P. Thornley, Longrow United, Free Church, Campbeltown ('At evening,' Dudley Buck).

ORGAN AND CHOIR APPOINTMENTS.

Mr. Warren T. Clemens, Queen's Cross Free Church Aberdeen.
Mr. R. H. Corfield, St. Margaret's, Streatham.
Mr. Arthur C. Edwards, St. Mary's Parish Church, Ealing.
Mr. R. J. Forbes, St. Paul's Parish Church, Withington, Manchester.
Mr. John Holgate, Coldhurst Parish Church, Oldham.
Mr. George A. Jones, St. Paul's Presbyterian Church, Birkenhead.
Mr. Thomas Lane, Littleborough Parish Church.
Mr. C. Plumb, St. Peter's, Minshall Vernon. Crewe.
Mr. Cyril B. Rootham, St. Asaph Cathedral.
Mr. Alfred Silver, Handsworth Parish Church, Birmingham.
Mr. Sydney Rawnsley (solo bass), St. Saviour's, Walton Place.

EAR TRAINING.*

THAT students of any branch of the art of music should have their powers of listening to music systematically developed might seem to be such an indispensable primal necessity as not to need special advocacy. Yet it is a fact that at least one extensive branch of music teaching—namely, piano-forte playing—has hitherto been so little governed by educational first principles that to-day we find the idea of ear training in such a connection proclaimed as a novelty.

It is worth noting, and not a little remarkable, that whereas in instructing the masses in sight-singing on popular methods—a task mainly undertaken by amateurs—ear training has been nearly universally regarded as a matter of course, the subject has been generally neglected in the professional tuition of pupils able to devote many hours a week to musical study. But all this is to be altered now. Rip van Winkle is just rousing himself.

Some account of the work in popular ear training attempted during the latter part of the nineteenth century may be interesting. Since 1883 the children in the elementary schools of Great Britain have been more or less plying with ear exercises, in order to meet the requirements of the Code laid down by the Education Department (now the Board of Education), and during the same period all students quitting training colleges have been individually tested as to their 'ear telling' capacity. In this way, millions of children and probably 50,000 school teachers have been through some sort of ear training mill. Then, since its establishment, the Tonic Sol-fa College has granted over 620,000 graded certificates, the requirements for every one of which included ear tests mostly of an elementary nature, but in the higher grades tests in naming chords. It would be easy to carp at this great work and to expose its inefficiencies and failures; but a more rational course would be to endeavour to cull lessons in procedure from a patient examination of the means by which successful results have been attained. We are now in a position to ascertain what can be achieved under fairly favourable conditions by experienced teachers, and from this knowledge we may venture to make useful deductions as to methods and the receptivity of average pupils. With respect to methods, some observations will be made later on, and as to results, we have but to recall the frequent occasions when small and large groups of children have publicly written down and afterwards sung simple music performed to them.† At the end of this month 700 children from Bradford schools will, in their own Town Hall, demonstrate in

* (1) *How to observe Harmony so as to sing more correctly, confidently, and pleasantly.* By John Curwen. 1st edition, 16 pp., 1857; later edition, 124 pp. Curwen and Sons.

(2) *Instructions to H.M. Inspectors as to the Examination in Singing for Grants from the Education Department.* Eyre and Spottiswoode, 1883.

(3) *Musical Dictation. A Practical Guide for Musical Students.* By Frederic Louis Ritter, Mus. Doc. In Two Parts, forming Nos. 29 (88 pp.) and 30 (124 pp.) of Novello's Music Primers. 1887. Novello and Co., Limited.

(4) *Lessons in Audition. For Private or Class Instruction.* By Helene M. Sparmann. 104 pp. The John Church Company, New York. 1893.

(5) *Elementary Ear Training. Book I.—Melodic.* By Frederick G. Shinn, Mus. Doc. 69 pp. Charles Vincent. 1899.

(6) *A Practical Course in Ear Training, or a Guide for Acquiring Relative and Absolute Pitch.* By Dr. S. Jadassohn, Leipzig. Translated from the German by Le Roy B. Campbell. 78 pp. Breitkopf and Härtel, Leipzig and London, &c. 1899.

(7) *Ear Training, a Short Primer for Teacher and Pupil.* By Frank J. Sawyer, Mus. Doc. 84 pp. Weekes and Co. 1900.

† In July, 1891, at the Crystal Palace, an adult choir, numbering some thousands of voices, wrote down, as each part was played upon the great organ, a new hymn tune by Sir John Stainer. At the conclusion the singers sang the four parts in harmony from their own written copies.

this way the success of their ear training. In view of all these efforts and their results, it is strange to read in Dr. Sawyer's preface to the book noticed below, that—

The most neglected side of musical study at the present time is the training of the ear in the recognition of sounds. While teachers are at great pains to teach adequately the theoretical side of the rudiments of music, the practical side—*i.e.*, the sounds represented by the symbols theoretically learnt—is almost entirely neglected. . . . It is in the hope of helping to remove this anomalous state of things that the author has written this short primer on 'Ear Training.'

We are forced to assume that Dr. Sawyer had pianoforte pupils in his mind when he wrote his preface. Otherwise his statements are unjust to the numerous teachers who have spent a fair proportion of their lives in the not very exhilarating task of giving ear exercises to school and other classes.

The supreme question in ear training is the order of the teaching. Here are a great number of facts to be observed, differentiated, related, and tabulated by the mind's ear. How shall they be sorted out?

It would seem obvious that the principle of the order of teaching should be governed entirely by the ascertained way in which the mind works in acquiring the power to observe and memorise. We must start with something which we know from experience the average mind can be brought to realise, and then we must cluster around this nucleus everything that will adhere. This principle is the psychological one. It takes into account only the real factors of the problem.

An alternative plan is to arrange all the matter to be studied in an apparently logical order, dictated by the peculiarities of the form of musical notation to be employed. In this case the notation, which should be the servant, becomes the master. The sequence of the arrangement of matter appears wonderfully simple and attractive, but, unfortunately, in most cases the method results in failure and discouragement. Then the incapacity of the pupil is declared to be the fault.

Experience proves that while only a small proportion of pupils can be trained to permanently memorise absolute pitch, a rather larger proportion can be trained to differentiate the effects of intervals (using the term to define distance), and that by far the largest proportion can be got to realise which degree of the scale is performed irrespective of pitch or the interval from the previous note. It is possible to contrive logical methods of ear training based upon any one of these ideas; but the first is naturally fitted only for the gifted, the second only for the moderately gifted, while the third draws out most of what is possible to the average pupil. The best method in our opinion is that which, while being mainly based upon the observation of scale degrees, develops interval observation and pitch memory as far as the natural abilities of the pupil will permit.

Methods more or less governed in their order of presentation of matter by the form of notation, give all the early exercises in the key of C, gradually introduce other keys in the order of signature development; they assume that intervals with the same name have the same effect in every part of the scale, and introduce chromatics and the minor key without any regard for difficulty.

With these preliminary remarks we pass on to briefly examine the methods unfolded in the batch of books before us.

Insistence on ear training at every stage of teaching has always been one of the strongest points of the best tonic sol-fa teaching. In educational tonic sol-fa literature abundant directions are given as to the systematic treatment of the subject in classes of

all kinds and in individual tuition. The aim of all this teaching is to develop power to recognise scale degrees by their character or mental effect irrespective of absolute pitch or interval. If the interval is ascertained, it is spelt from the known position of the scale degrees rather than felt; it is, as it were, a bye-product of the observation of mental effect. It is quite possible for pupils to acquire nearly all that is taught without knowing even the term of absolute pitch or interval. The most highly developed application of this plan of teaching is to be found in 'How to observe Harmony' (1), a work in which the penetrative and methodical genius of the late John Curwen is exemplified at its best. The ear is educated to observe at every step, and the principle of making sure of common things before uncommon things are studied is luminously obeyed. The various approaches to cadences are chosen as illustrating the common 'habits' of chords. No student of ordinary ability could fail to derive valuable ear culture from a patient study of at least the earlier part of this course. The later stages are not so aptly treated and the nomenclature becomes somewhat unwieldy. The 'Instructions to H.M. Inspectors' (2) as to the examination of children in elementary schools are not a course or a method. But they deserve notice in this general review because they bear witness to the conviction of educational authorities as to the desirability of ear training and to a faith in the capability of the masses in our schools to respond to ear training, even in the strictly limited time that can be apportioned to such a study. That this faith has not been wholly in vain is proved by the demonstrations mentioned above. The requirements are, of course, not severe—the highest standard is asked to tell diatonic phrases of four or five notes. But this is a minimum, and school teachers all over the country carry their pupils beyond this point.

'Musical Dictation' (3), by Dr. Ritter, of Vassar College, U.S.A., is an elaborate work. The first exercises are on monotone rhythm. This is in order to accustom students to attack the tonal exercises, all of which are rhythmic. The key of C is used for the first 700 exercises, but the use of other keys is incidentally recommended. The plan is to teach the effect of intervals. Judging from the order in which intervals are introduced it appears to be considered that difficulty varies with width. So the octave comes in quite late in the course. The various intervals, apart from one or two welcome exceptions that appear to have crept in, are introduced only as they happen to spring from the major key-note. It would appear from this that Dr. Ritter after all desired to draw attention to scale degree effect. It is certainly questionable whether such a series of exercises would impart a clear conception of abstract intervals. The next stage introduces passages with chromatic notes, and then the minor key is illustrated in some difficult exercises written without signature, but really far away from key C, it being apparently left to the student to discover by key sense in what key to write. Larger rhythmic periods are now given, and the first book ends with 125 short themes from the works of classical composers. In all there are more than 1,000 exercises in the book. The second book deals with harmony. First come exercises in two parts in octaves, then two parts with every variety of interval, many of the harmonic effects used being very uncommon. The next stages introduce three-part chords, four-part chords, including the dominant seventh, suspensions, and other discords, passing notes follow next, and then modulation is rather fully illustrated. The whole work closes with some exercises in two-part imitative

writing. A great feature of the exercises throughout this book is that they are musically interesting. On the whole, the course, viewed broadly, presents the matter in educational order, but the classification of the inner details of each section does not appear to be governed by an intelligible plan. Nowhere is the mental effect of scale degrees or of chords alluded to, and nothing is said as to memorising absolute pitch. The student is expected to assimilate by sheer practice. Dr. Ritter states that the whole work is intended to occupy two school years. As to this we can only envy him the school pupils who could take in all this material in that brief period.

Another book we get from the United States is that entitled 'Lessons in Audition' (4), by Helene M. Sparmann, of Cincinnati. We have been much impressed with the teaching ability displayed in the treatment and arrangement of matter in this admirable book, which is, we believe, one of the most sensible and practical yet written on elementary ear training. Although from an ideal standpoint the order of teaching is too much dictated by the postulates of the staff notation and the form of the pianoforte keyboard, it is fair to recognise that as the expressed intention of the course is to vitalise current 'musical theory,' in connection with pianoforte playing, the authoress was not free to deal with the subject-matter entirely on psychological lines. But, notwithstanding these impedimenta, the exercises are graded with commendable ingenuity and in a manner well calculated to stimulate the attention of average pupils. In an interesting preface the authoress says:—

My experience in teaching music has taught me that the study of a musical instrument does not necessarily mean the study of music. In fact, the study of an instrument is, if not combined with other exercises, rather a hindrance than a help to a musical education. The difficulty in studying an instrument is that it calls too many faculties into operation at once, so that the faculty of learning musically is lost entirely under the necessity of exercising the sense of sight and the muscular sense in performing upon the instrument. In the effort to train fingers and eyes for a complicated performance, the much more simple training of the ear is entirely neglected. In the born musician the ear trains itself. Not so in the case of the average child; and yet it is the average child that ought to have its ear trained, for art is benefited by the multitude of intelligent listeners, and the artist is stimulated by appreciation to his highest efforts.

The preliminary exercises are intended to awaken interest. As to tune, there is at first nothing said about the effects of scale degrees, and the key of C is exclusively employed. Then accent and measure are very practically taught, and exercises on intervals at all parts of the scale are introduced. "Mental effect" is now discussed and utilised to aid observation, and bit by bit all the elementary facts of music are associated with their notation. Two-part writing and the effects of the tonic, dominant, dominant seventh, and subdominant chords are taught by numerous examples. The minor key is dismissed with 'impossible' brevity, and chromatic accidentals and modulation are not introduced at all, these topics being reserved, we assume, for a second book promised in the preface. The book ends with 160 little vocal melodies, or two-part pieces, consisting chiefly of folk-songs. The next book on our list is that on 'Elementary Ear Training' (5), by Dr. Frederick G. Shinn. This is one of the most recent contributions to educational literature of an able and thoughtful writer, whose career has already been useful and, unless we are greatly mistaken, will be still more useful. Dr. Shinn exhibits a praiseworthy desire to get at the root of things. He is a deep

philosopher, and he gives us the benefit of his profound and interesting soliloquies. If at times the literary expression of his expositions is a trifle ponderous, we soon forgive him because of the eloquence of the language he employs. But, if we may say so, Dr. Shinn pays the ordinary reader too high a compliment when he constructs sentences of 117 and 160 words such as are found in the book before us. The plan of the practical sections is to arrange the matter under various topics and to deal with each topic exhaustively. Thus the first chapter treats of the major scale (our venerable and ubiquitous friend key C being much in evidence), then we have the minor scale, next the chromatic scale, then accent and relations of length. A note in the preface directs teachers to introduce all these topics in the early lessons. The second part of the book provides a number of short original melodies, in which all the elements taught separately are now combined, and an interesting chapter on ear training as a form of mental discipline completes the work. The method favoured in impressing tonal effects on the memory is based upon a blend of the observation of the characters of scale degrees and interval distance. Thus the degrees forming the chord of the tonic are to be recognised first, and the other degrees by their suggestive tendencies towards some member of the tonic chord. In fact, nearly all the teaching is directed to enforce attention to the relations of scale degrees to a given tonic. Absolute pitch is not once alluded to between the covers of the book. So we are led to infer that the author does not attach much importance to the cultivation of this sense. Of course the exercises are noted at a definite pitch, but apparently because a pitch notation is used and not simply with a view to impress pitch. In view of its difficulty the minor scale is not treated with sufficient fullness. That difficulty arises from the dual relation every minor key holds to its relative and its tonic major. By choosing C minor for his exercises Dr. Shinn appears to emphasise the tonic major relation. But all the same, those who share tonic sol-fa views as to the nomenclature of the minor scale will bear in mind his remark that

Although there are only three sounds in which the minor scale differs from the major, yet when the other notes such as the second, the fourth, the major sixth, and the major seventh, which remain the same in both scales, are heard in connection with these altered ones, the general effect of melodic progressions in the minor is so different and distinct from corresponding progressions in the major key, that a complete study of all the tonal relations of the several notes of the minor scale and a full appreciation of the characteristic tone colour, is absolutely necessary (p. 19).

The treatment of the chromatic scale is too cursory to be of much use, and with this chapter the special teaching of tonal relations ceases. The remainder of the book is filled with some excellent remarks and exercises on accent and duration, and, as before stated, a number of short melodies conclude the practical part of the work. All interested in the engrossing and fascinating subject of ear training will look forward to Dr. Shinn's next volume.

'A Practical Course in Ear Training,' by Dr. S. Jadassohn, of Leipzig, now claims attention. The aim of this sanguine book is to teach absolute pitch through relative pitch. The author recognises that the observation of relative pitch is the indispensable preliminary. It is not easy to discover an intelligible plan in the order of teaching. The pitch A is first chosen as a 'fundamental.' The first exercises are on consonant intervals, the perfect fourth coming first, next the perfect fifth and the octave, then the thirds and sixths, and, finally, major and minor

triads with their two inversions, always with A as the root. So far it would seem to be the intention to get the pupil to memorise the pitch and some of the details of the key of A. The use of other 'fundamentals' is now suggested. Then follow, with dazzling rapidity, brief illustrations rather than exercises on the whole galaxy of dissonant intervals, including the augmented third and the diminished sixth (!). Nothing whatever is said about interval effect or the character of scale degrees. At the conclusion of this chapter the author naively observes: 'The pupil has now had a careful drill in all the intervals.' The next steps, or we might say strides, are to two-part, three-part, and four-part chords. Many different keys are now used, and the exercises become extremely difficult, and illustrate most abstruse progressions. We are afraid that we cannot recommend the book to beginners. Musicians may be interested to study it as a compendium of unusual chordal progressions.

'Ear Training, a short Primer for Teacher and Pupil' (7), by Dr. Sawyer, is the last book on our list. We have already made some comments on the preface to this primer, and we have now to examine the method adopted. The course is eminently practical and, in the earlier stages at least, is duly considerate to the beginner. The observation of the mental effect of scale degrees plus interval effect form in the main the basis of the teaching, and the matter is clearly and fully unfolded. The development of a sense of absolute pitch from all this is hoped for rather than promised. In teaching the major scale the tonic chord is first presented and fixed, and the other degrees of the scale are taught as clinging to this foundation. The order is: tonic chord, dominant chord, subdominant chord, which is the exact order, in fact, of the tonic sol-fa method. Next comes the minor scale, the mental effects of the degrees of which are analysed and, in the case of the first, second, fourth, fifth, and seventh, found to be, 'as in the major,' *dicta* from which, as will be seen from the extract quoted above, Dr. Shinn differs. As, according to the view adopted, the major scale 'contains' the minor, it is assured that there are now only three more relative pitches to introduce to complete the chromatic scale. The next exercises are therefore on the sharp fourth, the flat seventh, and the flat second. The sharp fourth and the flat seventh are taught as modulating factors, and not as true chromatic effects. This being so, it is not easy to see why the sharp tonic and supertonic of the major key, which are, respectively, the leading notes of the supertonic and mediant minor keys, are nowhere shown. They occur frequently enough in music 'as she is wrote' and, certainly, the rarer flat second and flat third never do duty for them enharmonically, because their environment and mental effect are different. A feature of the ensuing section of the course is that, while exercises are now given in many keys, the note C has always to be first performed in order that the pupil may, it is hoped, get into the way of realising the absolute pitch of keys. Many of the exercises in this section strike us as being out of the key indicated by the signature. The tendency of the ear to find a key-note in a short phrase, irrespective of what key-note was previously suggested, does not seem to have been sufficiently considered. The next step is the study of interval effect in the abstract. All the intervals are illustrated and well characterised by their peculiarities, but only when the two notes are struck together, and not as a melodic succession. This is very good so far as it goes, but it must not be supposed that this method of presentation does much to stamp on

the mind the melodic effects of intervals. Hitherto, all the exercises have been timeless. The next step is to study rhythm, which is presented only in monotone exercises. Common chords and chords of the seventh and their inversions in major and minor keys now follow. Most of the exercises are commendably easy and illustrative of common progressions, but the somewhat haphazard introduction of chromatic chords, nowhere explained in the book, is likely to puzzle students. The frequent use of the tonic major signature for minor keys is also not calculated to be helpful. All the exercises are original, and of course are well written. Some extracts from classical works would have added to the musical interest. Nevertheless the work, in the hands of a good teacher, will undoubtedly be exceedingly useful, and we may echo the hope of the author, expressed in the preface, that it will help to remove an 'anomalous state of things' wherever it exists.

McN.

REVIEWS.

MUSICAL LITERATURE.

Joseph Joachim. A biography. By Andreas Moser. Translated by Lilla Durham.

[Philip Wellby.]

ENGLISH admirers of Dr. Joachim—and they number not a few—will hail with delight this excellent biography, in their own vernacular, of the great violinist. Professor Moser modestly disclaims any skill in the domain of authorship. 'After all,' he says, 'I am—only a fiddler'; but there is no need for him to apologise, for he has compiled an interesting, practical, and unverbose biography of his friend and brother artist.

Without following our author through the pages of his readable volume, we may just refer to one or two features of special interest growing out of Dr. Joachim's intercourse with some great men in the realm of music. 'Joachim is one of those rare and lucky mortals whose whole artistic development has been warmed and lighted by full shine,' says his biographer; 'a kind fate never let him experience the thorns and disappointments so common on the artist's path.' As a child of twelve Joseph Joachim came under the influence and (practically) the guardianship of Mendelssohn, who nick-named him '*der Posaunenengel*' (trumpbone cherub). 'No Conservatoire,' said Mendelssohn in effect, 'but picking up, and a thoroughly sound general education.' Another playful appellation of Mendelssohn's was *Teufelsbraten* (Devil's tit-bit). Joachim made his first public appearance in Leipzig at a concert given by Madame Pauline Viardot-Garcia, in the Gewandhaus, August 19, 1843, a concert made memorable by the fact that Schumann's lovely Variations for two pianofortes were first performed on that occasion, the interpreters being Madame Schumann and Mendelssohn.

The book furnishes some interesting glimpses of Schumann. Here is a charming anecdote:—

At an evening party given by Mendelssohn, the host had played the Kreutzer Sonata with Joachim. After the music, there was an informal supper party. Joachim sat at a table with Schumann; it was summer time, and the starlit sky was visible through the open-wide window. Schumann, who had long remained silent, presently laid his hand gently on the knee of his little neighbour, and pointing heavenwards, gently said: 'I wonder whether beings exist up there who know how beautifully a little boy here below has just played the Kreutzer Sonata with Mendelssohn?'

No less interesting is the recorded intercourse with Liszt during Joachim's three years' residence at Weimar (1850-1853)—in fact, there is not a page in the volume that does not repay perusal. Reared in a strictly classical school, the boy became rather prejudiced against Liszt. He told Mendelssohn, who replied: 'Na, my son, wait a bit; there is so much that is unusual and beautiful in his playing that

I feel sure you will return entirely converted.' But Joachim did not take kindly to the new German school, and though he and Liszt remained the best of friends their artistic pathways lay in different directions.

Brahms—Joachim's 'comrade in arms'—was a friend of more than forty years' standing. Here is a characteristic reply from Brahms, written on a post card, to a request that he should play the pianoforte part in his F minor Quintet with Joachim and his colleagues in Vienna:—

... On no account! Not even if you were four as 'beloved, lovely, loved-ones,' as you are sober, respected men! But I am only here for twenty-four hours, and go on to Carlsbad to-day, so forgive me if I thank you heartily. I look forward to December, and beg for a Haydn on the programme.

As heartily as heartily, your

J. B.

Bravo! Brahms. 'A Haydn on the programme' is good.

The temptation to quote from these pages—and there are many plums to be picked—must be resisted. The translator, Miss Durham, has done her work well, and the fourteen portraits and facsimiles (including the *cadenza* to Beethoven's concerto made by Joachim in London as a boy, lent by Mr. Arthur F. Hill) add not a little to the interest of the book. More might have been recorded of the English side of the great fiddler's artistic life, and mention should, we think, have been made of the lessons he received in orchestration from Sir G. A. Macfarren, as related by Dr. Joachim in the biographical sketch given of him in our issue of April, 1898; but these shortcomings do not detract from the general excellence of this 'Life' of one of the greatest of violinists. It is a book that deserves and that assuredly will have many readers.

Chopin the Man and his Music. By James Huneker.

[William Reeves.]

ALTHOUGH Mr. Huneker calls Professor Niecks 'the iconoclast' (p. 40 of his book), he, in common with all writers on Chopin, freely takes his biographical information from *the Life of the great composer of the pianoforte*, a biography written, once for all, by the Edinburgh professor. The first section of the book—that entitled 'The Man'—need not, therefore, detain us. It is the 'His music' portion of this volume of some 400 pages which possesses the most interest, by reason of the great editing question. Mr. Huneker says, 'Only in Karl Klindworth has Chopin found a worthy, though not a faultless editor. His edition is a work of genius, and was called by Von Bülow the only model edition. As a whole, his (Klindworth's) editing is amazing for its exactitude, scholarship, fertility in novel fingerings, and sympathetic insight in phrasing.' A composer may well say, 'Save me from my editors,' when we consider the differences in the text of those Chopin editors who have taken the *original* manuscripts as their authority! In regard to the question of fingering, our author says: 'Mikuli, Von Bülow, Kullak, Riemann, and Klindworth all differ, and from them must most pianists differ!' And as to the *rubato*, he wisely observes: 'You can no more teach a real Chopin *rubato*—not the mawkish imitation—than you can make a donkey comprehend Kant'—'you Kant do it,' as not a few of Mr. Huneker's countrymen (U.S.A.) would say. Metronomic indications furnish a thorny subject for discussion. Take, for instance, the F major study. The composer's autograph gives *minim* = 96; whereas Klindworth and Kullak suggest 80; Tellefsen, Mikuli, and Riemann, 88; and Von Bülow, 89.

While it is impossible to accept all Mr. Huneker's views on Chopin and his wonderful creations, he says some wise things. For instance: 'To translate into prose, into any language no matter how poetical, the images aroused by his music, is impossible.' Again, in referring to the Studies (Op. 25) and to No. 1 (in A flat), in particular: 'All that modern editing can do since Mikuli is to hunt out fresh accentuation. Von Bülow is the worst sinner in this respect, for he discovers quaint nooks and dells for his dynamics undreamed of by the composer. His edition should be respectfully studied and, when mastered, discarded for a more poetic interpretation. Above all,

poetry, poetry and pedals. Without pedalling of the most varied sort this study will remain as dry as a dog-gnawed bone.'

In the useful Chopin Bibliography which Mr. Huneker has furnished we miss the interesting and amusing paper 'Reminiscences of Frederick Chopin,' read by his (Chopin's) friend, the late G. A. Osborne, before the Musical Association, on April 5, 1880. We have before called attention to the inaccuracy of musical examples to be found in books set up in America; and, assuming that the book under notice has been printed from plates imported from the 'other side,' we still find room for improvement in this respect—for instance, one example has the wrong clef for the left hand passage!

Finally, in regard to the question of derangement and tinkering—'bedevilment,' as Mr. Huneker may well call it—we learn that the pianist Godowsky has concocted a caprice called 'Badinage,' which is a bedevilment of two studies by Chopin—in the right hand is the G flat study (Op. 25, No. 9) and in the left hand the black key study (Op. 10, No. 5)! But still worse: 'The F minor study (Op. 25, No. 2), as considered by the ambidextrous Godowsky, is put in the bass, where it whirrs along to the melodic encouragement of a theme of the paraphraser's own (!) in the right.' What next?

SONGS.

Parted. Words by Fred. E. Weatherly. Music by F. Paolo Tosti.

Violets. Words by Julian Fane. Music by Ellen Wright.

The Indian Serenade. Words by Percy Bysshe Shelley. Music by Norman O'Neill.

[G. Ricordi and Co.]

IT need scarcely be said that Signor Tosti's song concerns a pair of lovers. They are manifestly very young. To youthful minded singers who take delight in 'sweet melancholy' and skin-deep sorrow, the song will doubtless appeal, especially as the music is written with Signor Tosti's usual deftness for securing the maximum effect by the simplest means. The text of Miss Wright's song is a translation of Heine's 'Morgens send' ich Dir die Veilchen,' and the original German is printed under Mr. Fane's neat translation. Miss Wright has manifestly written for soprano vocalists, and such will find a simple and melodious setting in sympathy with the spirit of the words. The title, 'The Indian Serenade,' to Shelley's exquisite little poem, 'I arise from dreams of thee,' seems scarcely justified. The original heading was simply 'Lines to an Indian air,' but there is nothing to suggest a dusky lover; on the contrary, the line 'On my lips and eyelids pale' manifestly refers to a fair-skinned Western suppliant. The poem, however, by any other name would be as sweet, and Mr. O'Neill's music does not affect Eastern musical idiom. He has written very earnestly, and his conscientious endeavours to be at one with his text are at times more manifest than they should be; but he has caught the restless, agonising spirit of the poem, and the song is worthy of the attention of cultured tenor vocalists.

Six Lyrics. For Voice and Pianoforte. Composed by Walter Hately. [Charles Vincent.]

We are inclined to think these six lyrics the most successful compositions from Mr. Hately's pen. They are severally named 'The violet's grave,' 'The false, cruel sea,' 'The hours,' 'Over a shining land,' 'Autumn clouds are flying, flying,' and 'Happiest days.' The text of the first song is by J. Logie Robertson, the second and third by Dr. Walter C. Smith, the fourth and fifth by George Macdonald, and the sixth by an anonymous writer; and each lyric contains a 'sweet reasonableness' that will appeal to cultured singers. The songs are all dedicated to Madame Clara Butt, and there is internal evidence that Mr. Hately had this artist's voice and style in mind as he penned his music. They will, however, be found suitable for average mezzo-sopranos, to whose attention we recommend them as artistic examples of the modern song.

If ye then be risen.

March 1, 1901.

(AS IT BEGAN TO DAWN.)

ANTHEM FOR EASTER.

Words from St. Matthew and St. Mark; Colossians iii. 1-4;
Collect for Easter Day; Psalm xxxii. 12.

Composed by H. M. HIGGS.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

(DAWN.) *Adagio*. $\text{♩} = 60$.

Sw. pp
Voix Celestes.

Ped. without 16 ft.

BARITONE SOLO. *p calmato.*

As it be -

*Solo Stop.**rall.**a tempo.**add 16 ft.*

gan to dawn toward the first day of the week, came Ma - ry Magda - lene . . and the oth - er

Ma - ry to see the sep - ul - chre. And en - ter - ing, . . they saw a

young man sit - ting on the right side, clothed in a long white gar - ment; and they were af - fright - ed.

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p SOPRANO SOLO. *f*

And He saith unto them, . . . Be not af-fright-ed: Ye seek Je - sus of Naz-ar-eth, which was

add Full Sw. ff. reduce.

accel. e cres. *a tempo.* *rall.*

cru - ci-fied, which was cru - ci-fied: He is ris - en; . . . He is not here: be-hold the place where they

accel. e cres. *Gt. both hands.* *a tempo.* *p* *Sw. colla voce.* *3*

pp *Him.* *Tempo lmo.* *rall.*

laid . . .

without 16 ft.

Lento, ma non troppo. *SOPRANO.* *rall.* *ten.*

Al - might - y God, Who through Thine on - ly - be - got - ten Son Je - sus Christ hast

ALTO. *rall.* *ten.*

Al - might - y God, Who through Thine on - ly - be - got - ten Son Je - sus Christ hast

TENOR. *rall.* *ten.*

Al - might - y God, Who through Thine on - ly - be - got - ten Son, Je - sus Christ hast

BASS. *rall.* *ten.*

Lento, ma non troppo. $\text{♩} = 66.$ *Gt. f* *rall.* *ten.*

which was
reduce.
rall.
where they
la voce.
3
3

o - ver - come death, hast o - ver - come death and o - pened un - to us the gate . . of
o - ver - come death, hast o - ver - come death and o - pened un - to us the gate . . of
o - ver - come death, hast o - ver - come death and o - pened un - to us . . the gate . . of
o - ver - come death, hast o - ver - come death and o - pened un - to us . . the gate . . of

ev - - er - last - - ing life.
ev - - er - last - - ing life.
ev - - er - last - - ing life.
ev - - er - last - - ing life.

TENOR SOLO.
If ye then be

ris-en with Christ, . . . seek those things which are a - bove, . . . where Christ sitteth on the right hand, the

accel.
accel.
accel.
accel.
Ped.
rall.
ff lunga
Andante.
rall.
ff
Andante. $\text{♩} = 58$.
Suo. p
Man.
Ped.

right hand of God, of God. Set your af - fec - tion on

p

Man.

things a - bove, not on things on the earth, not on things on the earth: . . For ye are

Solo.

Ped.

dead, and your life is hid with Christ in God, is hid with Christ in God. . .

fz

p

Man.

a tempo.

If ye then be ris - en with Christ, . . seek those things which are a - bove, . . where

p a tempo.

Ped.

Christ sitteth on the right hand, the right hand of God, where Christ sitteth on the right hand of

God, . . . of God.

Solo.

p

Maestoso. $\text{♩} = 96.$

rall.

Gt. f coupled to Full Sw.

FULL. Boldly.

f

When Christ, . . . Who is our life, shall ap -

f

When Christ, . . . Who is our life, shall ap -

f

When Christ, . . . Who is our life, shall ap -

f

When Christ, . . . Who is our life, shall ap -

cres. *rall.*

- pear, then shall ye al - so ap - pear with Him, ap - pear with Him in glo - ry.

cres. *rall.*

- pear, then shall ye al - so ap - pear with Him, ap - pear with Him in glo - ry.

cres. *rall.*

- pear, then shall ye al - so ap - pear with Him, ap - pear with Him in glo - ry.

cres. *rall.*

- pear, then shall ye al - so ap - pear with Him, ap - pear with Him in glo - ry.

cres. *rall.*

- pear, then shall ye al - so ap - pear with Him, ap - pear with Him in glo - ry.

cres. *rall.*

(5)

Allegro giocoso.

Be glad, O ye righteous, and re-joice in the Lord, and be joy-ful all ye... that are

Be glad, O ye righteous, and re-joice in the Lord, and be joy-ful all ye... that are

Be glad, O ye righteous, and re-joice in the Lord, and be joy-ful all ye that are

Be glad, O ye righteous, and re-joice in the Lord, and be joy-ful all ye... that are

Allegro giocoso. No. 126.

Gt. f

true of heart, be glad, O ye righteous, and re-joice in the Lord, and be joy-ful all

true of heart, be glad, O ye righteous, and re-joice in the Lord, and be joy-ful all

true of heart, be glad, O ye righteous, and re-joice in the Lord, and be joy-ful all

true of heart, be glad, O ye righteous, and re-joice in the Lord, and be joy-ful all

ye, and be joy-ful all ye that are true of heart, that are true of heart,

ye, and be joy-ful all ye that are true of heart, that are true of heart,

ye, and be joy-ful all ye that are true of heart, that are true... of heart,

ye, and be joy-ful all ye that are true of heart, that are true of heart,

that are
that are
that are
that are
all
all
all
all

be glad and re-joyce in the Lord, be
be glad and re-joyce in the Lord,
be glad and re-joyce in the Lord,
be glad and re-joyce in the Lord,
glad . . . and re-joyce, re-joyce in the Lord, be glad and re-joyce in the
be glad and re-joyce, re-joyce in the Lord, be glad and re-joyce in the
be glad and re-joyce, re-joyce in the Lord, be glad and re-joyce in the
be glad and re-joyce, re-joyce in the Lord, be glad and re-joyce in the
Lord, . . . be glad, O ye righteous, and re-joyce in the Lord, re-joyce, re-
Lord, . . . be glad, O ye righteous, and re-joyce in the Lord, re-joyce, re-
Lord, . . . be glad, O ye righteous, and re-joyce in the Lord, re-joyce, re-
Lord, . . . be glad, O ye righteous, and re-joyce in the Lord, re-joyce, re-
Lord, . . . be glad, O ye righteous, and re-joyce in the Lord, re-joyce, re-
cres.
cres.
cres.
cres.
cres.

(7)

- joice, re - joice in the Lord, . . . be glad and re - joice, . . . re -
 - joice, re - joice in the Lord, . . . be glad and re - joice, . . . re -
 - joice, re - joice in the Lord, . . . be glad and re - joice, . . . re -
 - joice, re - joice in the Lord, . . . be glad and re - joice, . . . re -

- joice in the Lord, and be joy - ful all ye that are true of heart.
 - joice in the Lord, and be joy - ful all ye that are true of heart.
 - joice in the Lord, and be joy - ful all ye that are true of heart.
 - joice in the Lord, and be joy - ful all ye that are true of heart.

Hal - le - lu - jah, Hal - le - lu - jah. A - men.
 Hal - le - lu - jah, Hal - le - lu - jah. A - men.
 Hal - le - lu - jah, Hal - le - lu - jah. A - men.
 Hal - le - lu - jah, Hal - le - lu - jah. A - men.

ff *Full Org.*

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REVIEWS—continued.

SONGS.

*If love's a sweet passion. When I have often heard.
Hark! Hark! the ecch'ing air.*

Three Songs from 'The Fairy Queen.' Composed by Henry Purcell. Edited by J. S. Shedlock.

[Novello and Company, Limited.]

THOSE who were fortunate enough to be present at the private revival of Purcell's 'Fairy Queen'—held on July 6, 1900, and which we recorded in our August issue—were much struck with the charm of some of the songs in that opera. The enthusiastic antiquary, Mr. J. S. Shedlock, who was responsible for that interesting resuscitation, has therefore done well to issue a practical edition of three of those quaint old-time ditties. The first is a plaintive theme in G minor, the second, in A, is remarkable for the prevalence of skips in the melody, and the third, in B flat, with its delightful divisions, is by no means the least attractive of this set. We feel sure that soprano singers in search of something really good will find this trio of thoroughly English songs to their taste. The author of the words is unknown. Here is a specimen of his poetry:—

If Love's a sweet passion, why does it torment,
If a bitter, oh! tell me whence comes my content?
Since I suffer with pleasure, why should I complain,
Or grieve at my Fate when I know 'tis in vain?
Yet so pleasing the pain is, so soft is the dart,
That at once it both wounds me and tickles my heart.

PIANOFORTE MUSIC.

School Marches. Book II. Arranged for Pianoforte solo.

Intermezzo, from the Variations on an Original Theme for Orchestra. (Op. 36.) By Edward Elgar.

[Novello and Company, Limited.]

THE fifteen marches contained in this volume form a fitting sequel to those that appeared in Book I. Here we find a variety of subjects—e.g., Turkish, Gipsy, Birthday, and Wedding—marchily illustrated by composers of divers gifts, from Beethoven to Rouget de Lisle. Many girls, and, for that matter, boys will doubtless feel their marching powers stimulated by the rhythmic strains which these thirty pages furnish at a trifling cost.

The Intermezzo is one of the most pleasing variations of Dr. Elgar's popular work. The music must perforce lose in effect by being played on the pianoforte, but it may be taken for granted that, as the composer himself has prepared the present arrangement, he has made the most of his opportunity. The piece furnishes full scope for a delicate touch and poetical intuitiveness, especially if the idea of the muted whisperings of the orchestral strings enters into the soul of the performer on the household instrument.

Prelude, Capriccio, and Gavotte. By Mary Crawford.

Legende in E minor. By Paul Colberg.

[Forsyth Brothers.]

MISS CRAWFORD'S pieces may be recommended to amateurs in search of artistic music of moderate difficulty. The first, in A minor, forms an expressive introduction, the music exciting our expectancy, which is fantastically answered in the Capriccio; and the Gavotte is an admirable example of the stately old dance measure.

An element of mysticism is expected in 'Legendes,' and it will be duly found in Mr. Colberg's music. The piece also possesses pleasing sentiment, to which a pianist of average ability will find it easy to give effective expression.

VIOLIN AND VIOLA MUSIC.

Chanson de Nuit for Viola and Pianoforte. Edward Elgar. [Novello and Company, Limited.]

MR. ELGAR has arranged this beautiful piece for viola, for which it is well suited. Expressive players will find a delightful solo and a welcome addition to the limited *répertoire* of the viola.

Elegie and Scherzo for Violin and Pianoforte. H. Waldo Warner. [Novello and Company, Limited.]

Two charming solo pieces, well-written for the instrument, and of decided musical value. The beautiful, broad theme of the Elegie will here again prove very attractive to expressive players, and a good study in expression for those not specially gifted.

The Scherzo is a very bright and effective piece, the thrown *staccato* stroke being most brilliantly used. Mr. Warner is to be congratulated on his two solos, they are very much above the average, and in capable hands will be most effective concert pieces.

RECORDERS.

DR. J. C. BRIDGE, Organist of Chester Cathedral, discoursed upon Recorders at the meeting of the Musical Association, on the 12th ult., when his brother, Sir Frederick Bridge, occupied the chair.

In the course of his interesting observations Dr. Bridge said that Mr. Welch, at a meeting of the Association in 1898, had given such an exhaustive lecture on 'Recorders' that little more was to be said historically; but he (the lecturer) had an advantage in having brought with him a set of Recorders, or Flutes-a-Bec, belonging to the Chester Archaeological Society. They were found in an old box on the removal of the Society into fresh quarters in 1886. There is only one other set known to be in existence, and that is at Nuremberg, which consists of seven (originally eight) flutes. The Chester set consists of soprano in key of F (first space), alto in D, tenor in C, and bass in F, one octave below treble. The maker's name is Bressan, and the instruments were probably made at the end of the seventeenth or in the early part of the eighteenth century.

The word 'recorder' seems at one time to have been synonymous with 'flute,' and the instruction books of the seventeenth century made use of both names. By degrees, however, the word flute alone was retained, and finally recorders were called 'common flutes,' and died a natural death when the *flauto traverso* came into use about the middle of the eighteenth century. There can be no doubt that recorders were originally expensive instruments. Moreover, they were popular with royalty, for Henry VII. purchased them and rewarded players thereupon, and Henry VIII. died possessed of no less than seventy-six of these instruments! Pepys records with what delight he purchased a recorder, 'the sound of it being most pleasing' to him; and Evelyn says (1679), 'they are now much in request for accompanying the voice.'

The music for the recorder was undoubtedly of a simple nature, as semitones could only be obtained by cross fingering. The feature of the instrument is the thumb-hole at the back. It is frequently stated that the recorder derives its name from an aperture which existed between the embouchure and the first finger-hole. It was covered with bladder or skin, and gave a peculiar 'warbling' tone. The lecturer said there was no justification for this statement, no instruction book mentioned it, and no picture gave any clue to its construction, and the only specimen known, and said to belong to the sixteenth century, had been examined by Mr. Welch and proved to have been made about 1810—probably as an experiment.

The music performed comprised a 'Vaudeville' for recorders, played upon the pianoforte, a Gavotte by Henri le Jeune (1636), played upon three recorders, and a Quartet for the four recorders composed by the lecturer, who was assisted in the illustrations by the Rev. J. L. Bedford, of Chester, and Messrs. Ratcliffe and Finn. Dr. Bridge also referred to the 'Pibcorn,' an old wind instrument used by the Welsh. He played 'The Red House of Cardiff' with the Rev. J. L. Bedford, who performed on an instrument made in exact imitation of one described in the last century by the Hon. Daines Barrington. The tone certainly bore out Mr. Barrington's description as being 'like an indifferent hautboy.'

MISS MURIEL FOSTER, who has recently achieved great success in Gluck's 'Orpheus' at Frankfort, has gone to Canada for two months, where she will sing with Madame Albani's concert party.

ROYAL CHORAL SOCIETY.

THE inclusion of the 'Hora Novissima' of Professor Horatio W. Parker in the programme of the concert on the 20th ult., by this Society, at the Albert Hall was very welcome, for the strength of the work lies in its choruses. Therefore it need hardly be said that the cleverly and deftly written numbers, with their ingeniously worked up climaxes, afforded many opportunities for the legitimate display of the magnificent body of trained voices which form the Royal Choral Society. It may be remarked that the work was introduced to England at the Worcester Festival of 1899, and it was so fully described in the October number of THE MUSICAL TIMES for that year that it is unnecessary to say more than that re-hearing confirms the opinions then expressed. The most effective numbers at the Albert Hall proved to be the fine opening and closing choruses, the chorus *a capella*, and the tenor solo 'Urbs Syon aurea,' the last-named in great measure owing to its admirable delivery by Mr. William Green. The other soloists were Madame Sobrino, Signorina Giulia Ravogli, and Mr. Andrew Black, all of whom did full justice to their respective parts, particularly in the quartets, in which the balance of tone was excellently preserved. The same artists subsequently sang in Beethoven's 'Choral Symphony,' which concluded the evening. At the close of 'Hora Novissima,' Chopin's Funeral March was played by the orchestra *In memoriam* of the late Queen. Mr. H. L. Balfour presided with notable judiciousness at the organ, and Sir Frederick Bridge conducted as usual.

MR. ROBERT NEWMAN'S CONCERTS.

At the concert on the 9th ult. 'God save the King' was sung for the first time in the Queen's Hall. Miss Florence Schmidt sang the air first as a solo, and the audience subsequently joined in the familiar tune with heartiness, which, however, was tempered by a decorum that indicated reverent memory of the late sovereign. The programme was again happily chosen. Wagner's gorgeous *Huldigungs Marsch* came most appropriately after the anthem, and Tschaiikowsky's fine Fifth Symphony, with its beautiful slow movement, seemed also in keeping with the spirit of the day. Lady Hallé played with exquisite finish the solo part of Brahms's Violin Concerto, and the concert concluded with Mr. Percy Pitt's clever Overture 'The Taming of the Shrew,' a work which improves upon acquaintance.

To musicians the most interesting feature of the concert on Ash Wednesday afternoon (the 20th ult.) was the first performance in London of the Prelude and 'Angel's Farewell' from Mr. Edward Elgar's sacred cantata 'The Dream of Gerontius,' the opening and close of the work being thus linked together, be it added, with the composer's sanction, after the manner pursued in Wagner's 'Tristan.' The arrangement certainly makes an effective excerpt for the concert-room, although the song decidedly loses in effect by being unsupported by the chorus. The song was expressively sung by Madame Kirkby Lunn, and the excerpt manifestly made a deep impression on the audience. The usual intense interpretation of Tschaiikowsky's 'Pathetic' Symphony, when under Mr. Wood's direction, was given, and M. Ysaye played very finely in Bach's Concerto in G (No. 4) for violin, two flutes, and strings, and in Max Bruch's Scotch Fantasia for violin and orchestra. The flute parts in the former work were rendered in a most finished manner by Messrs. Fransella and Borlee.

CRYSTAL PALACE CONCERTS.

It is satisfactory to be able to record, sinister rumours to the contrary, that the Saturday afternoon Orchestral concerts at the Crystal Palace were resumed on the 10th ult., and, as of old, under the direction of Mr. August Manns, for their cessation from want of enterprise and public support would have been a satire on our boasted musical progress. The programmes selected for the six concerts only include two novelties, and English

names have to be sought for amongst the composers; but the works chosen are for the most part long established favourites with music-lovers, and a capable orchestra has been engaged for their interpretation. The last-named fact was shown, on the 10th ult., by the highly effective and finished performance of Beethoven's Fourth Symphony and by the sympathetic manner in which Lady Hallé was accompanied in her beautiful reading of the solo part of the same composer's Violin Concerto. The vocalist, Madame Ella Russell, gave a magnificent rendering of Weber's 'Softly sighs.'

SATURDAY AND MONDAY POPULAR CONCERTS.

THE attendances on Saturday afternoons at St. James's Hall have continued to justify Mr. Chappell's engagement of the Ysaye Quartet party, and the high finish of the *ensemble* playing has been maintained. As only familiar concerted music has been performed detailed criticism would be superfluous, but it may be recorded that the pianists, on January 26 and the 9th and 16th ult., were respectively the Misses Adela Verne, Evelyn Suart, and Katharine Goodson; and that the vocalists were Mr. Joseph O'Mara, Mesdames Matja von Niessen-Stone and Lillian Blauvelt.

The Monday evening concerts were resumed on the 18th ult., when the instrumental works were all by Beethoven, the Quartet being that in C sharp minor (Op. 131). Signor Busoni gave a superb reading of the Pianoforte Sonata in C minor (Op. 111), and, associated with M. Ysaye, subsequently assisted at an interpretation of the 'Kreutzer,' which would seem to be unsurpassable in brilliancy and expressive force. The vocalist was Miss Beatrice Spencer.

ROYAL ACADEMY OF MUSIC.

THE most noteworthy features of the concert given by the students on the 21st ult., at St. James's Hall, were new compositions by Edwin Yorke Bowen and A. von Ahn Carse. The first of these novelties was a Pianoforte Sonata in B minor, which was excellently played by the composer. The work comprises the usual four movements, of which by far the most important is the first. This is so vigorous, and contains so much strength, that it raised expectations of the subsequent movements being more important than they proved to be. The *Andante*, however, is based on an air which possesses character, and it is ingeniously treated. The *Minuet* and *Trio* is very short, and the *Finale* is also brief, and, though brilliant, possesses little importance. The other novelty was also in sonata form, but written for violins and pianoforte by A. von Ahn Carse. The key chosen is A minor, and only three movements have been written. These show laudable endeavour to obtain artistic expression, and considerable success has been achieved, particularly in the last movement, which is decidedly the best and possesses character and brilliancy. The work was admirably interpreted by E. Spencer Dyke and Claude Gascoigne. Three songs composed by Florence Reeves also deserve mention for their cleverness and grace. They are severally named 'Autumn,' 'Young seraph, take thy harp,' and 'For you and me,' the words of each being by Tom Hood. Rose E. Wheeler, who sang them, is to be commended for her clearness of articulation. Other vocalists who deserve encouragement are Amy A. Joyner and Margaret Thomas.

MR. FRANKLIN PETERSON, who this month enters upon his duties as Ormond Professor of Music in Melbourne University, had a very hearty send-off from Edinburgh, where he has spent twenty years of professional life. Besides testimonials from colleagues and pupils in the various Institutions with which he was connected, he was presented by Palmerston Place Church congregation with a mounted baton and a purse of fifty sovereigns in recognition of sixteen years' service as organist and choirmaster. He was also entertained at a farewell dinner, organised by six of the musical societies in Edinburgh, at which he was presented with a cheque for £66 and bidden a hearty God-speed on his new career in Greater Britain.

LONDON AND SUBURBAN CONCERTS, &c.

THE spring concert of the London Sunday School Choir took place at the Albert Hall, on the 16th ult., with the accustomed success. Some very effective pieces for the choral force—one thousand voices—were contained in the first part. Among these were 'Unfold, ye portals' ('Redemption'), the anthems, 'Ye shall dwell in the land' (Stainer), 'The Radiant Morn' (Woodward), and 'The King of Love' (Gounod), and the hymn 'O God, our help in ages past' (to the time-honoured tune 'St. Ann'). The choir sang steadily and with commendable regard for light and shade. The London Sunday School Orchestra played several pieces, besides accompanying the choruses, and songs were contributed by Miss Ada Crossley, Miss Edith Kingsford, and Mr. Ben Davies. Mr. W. Whiteman conducted the choir, Mr. David M. Davis presided over the orchestra, and Mr. Horace G. Holmes rendered excellent service at the organ.

THE West Hampstead Choral and Orchestral Society, which, under the able direction of Mr. Edward G. Croager, has obtained a good position among metropolitan musical associations, gave, on the 14th ult., at the Hampstead Conservatoire, Leoni's 'The Gate of Life.' The dramatic character of the music was adequately recognised by the chorists, who sang with judgment as well as vigour. Madame Ada Loaring, Messrs. Frank Tebbutt and J. E. Talbot proved themselves fairly competent in the solo parts. Handel's 'Her body is buried in peace' (sung by Madame Loaring, Messrs. Le Neave, Percy Turner, and Sturman), with its pendant chorus, 'But her name liveth evermore,' opened the concert, and there were numerous miscellaneous pieces, including recitations successfully given by Miss Adela Weekes.

It is pleasant to be able to record that the orchestra founded by Miss Audrey Chapman in 1898 for the purpose of giving free concerts to the poor has, under the direction of Mr. Charles Williams, proved a success. The excellence of the training it has received from Mr. Williams was shown on the 15th ult., when a concert was given at St. James's Hall, and meritorious performances secured of Brahms's Second Symphony in D and the Dances from Gluck's opera 'Iphigenia,' no less than the adequate support given to Mr. Leonard Borwick in Beethoven's Pianoforte Concerto in C minor. The selection included Bach's Concerto for two violins in D minor, in which Mrs. Liddle and Mr. J. Sutcliffe were heard to advantage, and songs which were tastefully sung by Mr. Denham Price.

MR. H. WALDO WARNER, the gifted young student at the Guildhall School of Music, gave his concert (postponed from January 24) on the 14th ult., at the Salle Erard. Assisted by Miss Muriel Elliot and Mr. B. Patterson, he opened the evening with the first performance of a pianoforte trio of his own in D. The thematic materials of this work, which is in three movements, are neither very striking nor original; but they are developed with a skill and a command of artistic device which in themselves are decidedly promising. As a solo violinist Mr. Warner also showed great ability and taste in familiar pieces. Songs were contributed by Miss Lorna Stamm and Miss Grainger Kerr.

MR. ARCHIE ROSENTHAL undoubtedly suffers artistically from the inevitable association of his abilities as a pianist with those of Herr Moritz Rosenthal. There is really no comparison possible between these two artists, but the identity of the names insensibly carries the mind to the readings of the latter to the disadvantage of the former. Mr. Archie Rosenthal is, however, a very able player, one who, moreover, excites esteem by his unobtrusive style, manifest earnestness, and avoidance of all exaggeration and sensationalism. These merits were the chief features of his recital, on the 12th ult., at St. James's Hall, and they were pleasing withal.

THE Dulwich Philharmonic Society gave a performance of Sullivan's 'Golden Legend,' preceded by the same composer's *In Memoriam* Overture, in the concert-room of the Crystal Palace, on Saturday evening, the 16th ult. The solo vocalists were Madame Medora Henson, Miss

Ethel Bevans, Mr. Whitworth Mitton, Mr. Frederick Ranaflow, and Mr. Douglas Powell, who replaced Mr. David Hughes, absent through illness. Each part was worthily sustained; the choruses were sung with excellent effect, and the orchestra was, on the whole, satisfactory. Mr. Walter Hedgcock was at the organ and Mr. Arthur Fagge conducted with his customary earnestness.

MR. THUEL BURNHAM, a young American pianist, who gave a pianoforte recital on the 11th ult., at St. James's Hall, has acquired a brilliant and powerful technique, but he seemed to possess little artistic intuition. His readings of Tausig's arrangement of Bach's magnificent Toccata and Fugue in D minor for the organ, Beethoven's Sonata in E minor (Op. 90), and a selection by Chopin were shallow and immature. As, however, Mr. Burnham is only nineteen years of age, there is hope that he will gain greater perception of music's meanings and make better use of his unquestionable executive abilities.

THE Finsbury Choral Association performed Parry's 'Ode on St. Cecilia's Day' and Mendelssohn's 'Hymn of Praise' on the 14th ult. The choir and orchestra acquitted themselves with much credit, and the solo vocalists were Miss Agnes Nicholls, Miss Bessie Jones, Mr. W. R. Maxwell, and Mr. Ivor Foster. Sullivan's *In Memoriam* Overture was played at the opening of the concert as a mark of respect to Her late Majesty Queen Victoria. Mr. Cunningham Woods was, as usual, a fully capable conductor.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of the 'Creation,' on the 6th ult., in St. John's Church, Charlotte Street, Fitzroy Square, when the soloists were the Hon. Margaret Henniker, Mr. John Probert, and Mr. Robert Grier. Another performance of the same work was given on the 13th ult., in the Wesleyan Methodist Church, Poplar. The soloists were Madame Edwards, Mr. Frederick Williams, and Mr. Arthur Walenn. Dr. Turpin accompanied on the organ.

AT St. Agnes', Kennington Park, Gounod's 'Messe de Pâques' was sung on the Festival of the Dedication of the Church, the Rev. J. Baden-Powell's 'Salve! Festa Dies' being the Processional. There was an orchestra of strings, flute, bassoon, horns, trumpets, and tympani; and the choir sang excellently throughout the service. Mr. Cyril Church, organist and choirmaster, conducted, and Mr. H. G. McMurdie was at the organ.

THE programme of the concert arranged at the Imperial Institute for the 13th ult., under the able direction of Mr. Alberto Randegger, consisted of a platform recitation of Gounod's dainty little opera 'Philémon et Baucis,' the characters being assigned to Miss Ethel Wood and Messrs. Hirwen Jones, Frederick Ranaflow, and Putnam Griswold. Criticism is unnecessary.

MR. CHARLES PALMER is to be commended for the comprehensive and unhackneyed character of the programme at his vocal recital, on the 13th ult., at Steinway Hall. He uses a light baritone voice with much skill, and is manifestly endowed with an artistic temperament. Pleasing variety was afforded by the violin playing of Miss Ethel Barns.

OTHER performances worthy of mention are: Miss Evelyn Suart's pianoforte recital, on the 5th ult., at St. James's Hall; Mr. Edward Brightwell and Mr. Louis Frölich's recital, on the 8th ult., at Steinway Hall; Mr. Reginald Davidson's concert, on the 14th ult., at the Salle Erard; Mr. Hammett Drake's vocal recital, on the same afternoon, at Steinway Hall; Miss Winifred Procter's concert, at the same hall, on the 16th ult.

DR. JOACHIM and his colleagues of the Joachim Quartet are announced to give a series of six concerts at St. James's Hall, in April and May, under the auspices of a strong and representative committee. These will be the only appearances of the quartet party in London during the season, of which the arrangements have been made by the London Concert Direction (Miss Ethel L. Robinson), Beaufort Street, Chelsea.

MUSIC IN BERLIN.

(FROM OUR SPECIAL CORRESPONDENT.)

Berlin, February 18.

AT the beginning of the season it had the appearance as if we were destined to be dominated almost entirely by vocalists, for among the twenty and more concerts taking place every week, scarcely two or three were given by instrumentalists. In these circumstances one might justifiably have expected to meet with some exceptional fresh talent amongst this multitude of applicants for public favour; an expectation which, however, can scarcely be said to have been realised. As a matter of fact, the few really important vocal concerts which have so far taken place were given by artists of an already established reputation, such as, for instance, Therese Behr, who may be said to take first rank amongst German concert singers, alike in regard to vocal charm, poetic feeling, and general artistic qualities. In this connection may also be mentioned Lida Gmeiner, Anna Stephan, Frau Strauss-de Ahna, and Ida Ekman, the latter a highly gifted soprano, a native of Helsingfors, who has attained great popularity in Germany. Add to these names those of Raimund von Zur Mühlen, the English baritone David Ffrangcon Davies, who has taken up his residence in Berlin, and Dr. Ludwig Wüllner, and the list of prominent Berlin vocal artists may be said to be almost exhausted.

A more satisfactory state of things prevails, on the whole, in the matter of choral singing. The Singakademie, the oldest choral society in Germany, has at length succeeded in obtaining, in the person of Herr Georg Schumann, a conductor who is in touch with modern musical life and aspirations, and thus he is well fitted to rouse the Society from the state of stagnation into which it had been allowed to drift under former chiefs. With his recent performances of Bach's 'Christmas Oratorio' and Handel's 'Messiah,' the new conductor has proved his ability to infuse a new spirit into the forces under his command—over three hundred more or less well-trained voices—and has inspired Berlin music-lovers with the hope that the best traditions of the venerable Society are about to be revived under his baton.

In regard to the other great choral society of Berlin—the Philharmonic Choir, conducted by Professor Siegfried Ochs—a truly magnificent performance was given, at its second concert of the season, of Liszt's oratorio 'Christus.' This choir numbers some four hundred voices, and in regard to beauty of tone, absolute purity of intonation, and powers of expression will hold its own by the side of the best to be found in Germany. In comparison with the two societies just named, the remaining Berlin choirs may be said to occupy a very subordinate position. The fact has been emphasized in the Singakademie and Philharmonic Choir only having been requisitioned, on the part of the new Bach Society, for the interpretation of the choral works to be produced at the first German Bach festival, to be held from March 21 to 23 at Berlin. The first concert in connection with that event is announced to take place in the Kaiser Wilhelm Memorial Church, the programme consisting of five of the great Cantor's most beautiful Church cantatas. The executants will be the members of the Philharmonic Choir. The second concert will be given by the Hochschule, when the excellent *a capella* choir of that Institution will sing one of Bach's motets, the programme also including two of the Brandenburg concertos, a violin sonata, and an aria. Professor Joachim will be the conductor and solo violinist. The performances at the third concert have been entrusted to the Singakademie, and will comprise a Mass in A major, a secular cantata, and the Gloria from a Mass in F. There will be an exhibition at the Rathaus of Bach autographs, busts, portraits, instruments of the Bach period, and other objects of interest in connection with the event.

Amongst the instrumental performers who have visited us during the last few weeks, the first place must be accorded to the pianists. The German-French Edouard Risler gave, in the course of five recitals, an illustration of the development of pianoforte music from the old French and Italian masters, through Bach, Mozart, Beethoven, Schubert, Weber, Mendelssohn, Chopin, and Schumann, and winding up with a recital entirely devoted to Liszt. In Risler's

performance, modern art of pianoforte-playing achieves its greatest triumphs. The artist combines in himself all the highest qualities of his art; faultless technique, unexampled variety in touch and tone, artistic intelligence, taste, feeling, and temperament—all these qualities are in him harmoniously blended. Concerts were also given by d'Albert, Reisenauer, Busoni, Ansgore—all of them true virtuosos of the instrument. An American 'specialist,' Mr. L. Godowsky, of New York, has caused some little sensation here by his playing the great Chopin 'Etudes' with the left hand, while with his right he plays a counterpart of his own composition! Inartistic and in bad taste as such trickery undoubtedly is, it is calculated to impose upon and astonish the less musically cultivated portion of the public. The French pianist, M. Raoul Pugno, has attracted attention in several concerts given by him, on account of the virtuosity and manly energy of his playing; while another French artist, M. Alphonse Mustel, of Paris, has delighted us with the introduction here of his wonderful harmonium, the sonority, power, and elasticity of tone and great variety of colour effect of which are scarcely to be equalled. Two violinists also have come to us from Paris, MM. Henri Marteau and Jaques Thibaud. The former, an artist of the very first order, has been known and appreciated in Germany for some considerable time, while the latter proved himself a scarcely less distinguished and gifted performer on his instrument.

As regards the doings at our Opera, nothing of particular interest is to be reported. It occupies itself almost exclusively with the performance of works already on the repertory, and while new works are being promised in the near future, they certainly are a long time in coming.

OTTO LESSMANN.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, February 15.

IN the absence of any very important new work to be brought out, the management of our Opera endeavours, by the periodical remounting, in a careful and thoroughly adequate manner, of older works of approved value and attractiveness, to retain and increase the interest of the public. Thus there has been a very acceptable and indeed magnificent revival lately of Wagner's 'Rienzi,' worthy of a great State-subsidized institution, both from a scenic and interpretative point of view. Although the remounting, with all its brilliancy, could not of course enhance the relatively mediocre artistic value of the early Wagnerian work, the public were grateful for it, and the performances have been well attended.

Among interesting performances which have taken place recently, one given by Richard Strauss occupied a prominent position, on account of the considerable reputation enjoyed by the composer-conductor-concert-giver. The event had been heralded in a somewhat unusual and portentous manner, as though to prepare the public for the reception of some rare and powerful experiences. Notwithstanding this, however, there was but a meagre audience, more than half the seats in the great hall being unoccupied. Herr Richard Strauss conducted several of his own works, amongst them the symphonic poem 'Heldenleben,' while his wife interpreted a number of his *Lieder*. Most of his orchestral works had already been introduced to Viennese audiences by the Philharmonic concerts, without, at the time, creating any very deeply marked impression. The 'Heldenleben' was, however, new to us, and the opinions with regard to its merits were greatly divided, its reception, on the whole, being rather a lukewarm one. Frau Strauss-de Ahna's tasteful and artistic interpretation of her gifted husband's songs, on the other hand, met with very general approbation.

A somewhat dubious reception was also accorded to the orchestral novelties from the pen of two of the younger generation of Viennese composers, recently introduced at a concert of the Concert-Verein. There was genuine and hearty applause, mingled with unmistakable expressions of disapproval, to be heard in connection with the performance of a symphonic poem, 'The Fourth Commandment,' by Carl Prochaska, and of another work, entitled 'Sakuntala,'

the composer of which is Herr J. von Wöss. Both works appertain to the class of descriptive music, and there can be but one opinion as to the exceeding cleverness and brilliancy of their instrumentation. Herr Prochaska conducted his own work with considerable ability.

The performances commemorative of the death of Verdi included one of the deceased master's Requiem, on the part of the Gesellschaft der Musikfreunde, and another, of a truly popular order, consisting entirely of selections from Verdi's music, given by the Concert-Verein. The latter took place on a Sunday afternoon, and so great was the demand for admission that the performance had to be repeated on the following Sunday. The stirring effect of this music moved all sections of the audience, and the pleasurable emotions excited by it appeared to obliterate, for the time being, all outward signs of mourning for the, nevertheless deeply-lamented, death of its creator.

In an extra concert given by the Philharmonic Society, Beethoven's Ninth Symphony was produced, under Herr Mahler's direction, and, as a matter of course, with the latter's alterations in the instrumentation of the great work. A controversy as animated, though not carried on with the same amount of bitterness, as that occasioned by a similar performance of the work last year, was again called forth on the present occasion amongst critics and amateurs generally, in regard to the admissibility of such interference with the score. After all has been said on the subject, one cannot but regret that so earnest and gifted an artist as Gustav Mahler should exhibit such small regard for the sterling principle laid down in Schumann's musical 'Haus und Lebens Regeln,' and one has to call to mind the many excellent qualities of the conductor in order to be reconciled, in a measure, to his otherwise not ineffective interpretation of Beethoven's immortal work. Mahler's alterations consist chiefly in the superabundant richness of colour imparted by him to specially impassioned passages. We have another illustration here of the exaggerated regard for effect in details—to the detriment, too frequently, of the composition as a whole—which characterises so many of our modern conductors in their readings of classical masterpieces.

The performance, at the Conservatorium, of Cimarosa's 'Il matrimonio segreto' ('Die heimliche Ehe' in the German version), in commemoration of the death-centenary of its composer, proved to be a most attractive one, quite apart from the historical interest attaching to the work. The interpreters—all of them pupils of the operatic school connected with the Institution—were excellent in their several parts, and imparted to the distinctly 'old-fashioned' little work a degree of freshness, animation, and 'go,' which rendered it truly delightful to listen to. The very large audience were greatly interested, following both the action and the music with the closest attention. Yet it is but too likely that the present performance of 'Il matrimonio,' one hundred years after the death of its composer, will prove to be the last one here. Time moves inexorably onward, and 'auch das Schöne muss sterben.'

An indescribable enthusiasm was created by the recent re-appearance in the concert-room of that charming vocalist, Alice Barbi, now the Baroness Wolff-Stomersee. The lady, who, since her retirement into private life, has lost none of her rare artistic qualities or freshness of voice, gave a series of song recitals for charitable purposes—needless to add, before overflowing audiences. She possesses in a rare degree the faculty of imparting to each of her songs an individual character of its own, with the result that one never wearies in listening to her, however lengthy the programme.

Amongst other distinguished artists who have given concerts here recently may be instanced Fräulein Ilona Eibenschütz. Her playing—in which gracefulness is combined with energy, lucidity of exposition with melodious phrasing and true intensity of feeling—is, however, equally well known and appreciated in England as it is by her numerous admirers here.

MANDYCZEWSKI.

THE Moody-Manners Opera Company have engaged Madame Ella Russell to sing twice a week in various operas throughout the whole of next season.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

DR. LAWRENCE WALKER'S fifth Chamber concert was given on the 12th ult., the artists being Miss Winifred Burnett (Belfast), violin, Herr Bast (Dublin), and violoncello, Dr. Walker. The only novelty was a Trio in D minor by Arensky, capably led by Miss Burnett, who is a fine performer and a pupil of Herr Willy Hess.

The Philharmonic Society's third Subscription (postponed) concert took place on the 12th ult. The programme comprised Rossini's 'Stabat Mater' and a miscellaneous selection. In place of an orchestra the accompaniment of the 'Stabat Mater' was supplied by the Mulholland organ, with Dr. Peace, of Liverpool, as organist. Although this fine instrument is in a state that reflects great discredit on the city, it was able, under the hands (and feet) of such a splendid performer to provide a wonderfully good substitute for the composer's orchestration, although, of course, no organ and no performer can be more than a makeshift. The artists in the solo parts were Madame Sobrino, Miss Fanny Emerson, and Messrs. Walter Hyde and Charles Copland. The same singers, with Dr. Peace improvising on the organ, Miss W. Burnett on the violin, and Mr. Herbert Hartly on the pianoforte, made the second part of the concert interesting and generally satisfactory. On the 15th ult. a Popular concert was given, the artists being Miss Alice Esty, Madame Marian McKenzie, Messrs. Gregory Hast and Whitney Tew; M. Louis Pecscai (violin) and Miss Dora Robinson (pianoforte).

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE postponed events caused quite a rush of concerts during the first half of last month. On the 4th ult. Messrs. Harrison's concerts were resumed in the Town Hall, the vast audience, dressed in mourning, presenting an impressive spectacle. The vocal principals, Miss Evangeline Florence, Miss Ada Crossley, Mr. Ben Davies, and Mr. Andrew Black, sang 'God save the King,' as homage to the new occupant of the throne. The programme was miscellaneous, the instrumental portion resting with Miss Ethel Barns (violin) and Miss Katie Goodson (pianoforte).

On the 5th ult. Mr. Halford's Orchestral concert was devoted entirely to Wagner, the programme including the 'Tannhäuser' Overture, the 'Siegfried Idyll,' and the usual selections. At the beginning the Dead March from Handel's 'Saul' was played as a tribute to the memory of the late Queen, and, with Miss Marie Duma as soloist, the National Anthem was sung, with impressive effect, by the audience at the close. On the 10th ult. the seventh concert was held, the works given being Beethoven's Symphony (No. 7, in A), Grieg's Pianoforte Concerto (Mr. F. Dawson, soloist), the Serenade for strings (Op. 48), and the 'Marche Slave' of Tchaikowsky. The attendance at these concerts shows marked improvement.

On the 8th ult. a recital was given by Mr. Alexander Humphreys, a young violinist of Birmingham, in the Masonic Hall. In pieces of all styles he gave evidence of considerable talent and executive skill. He was assisted by Miss Vera Margolies (pianist) and Miss Marguerite Gell (vocalist). The next evening, at the Midland Institute, for the benefit of the students of the School of Music, the first of a series of recitals of Beethoven's violoncello sonatas was given. The two sonatas (Op. 5) were played by Miss H. M. Johnson and Mr. John C. Hock. Miss Rosina Buckmann (student) sang the six 'Gellert' Songs (Op. 48). There was a crowded attendance.

The Willy Hess String Quartet gave a Chamber concert, in the Masonic Hall, on the 11th ult. The programme was of too familiar a type for quotation, the only novelty being Schubert's Allegro vivace in C minor. Everything was beautifully done, and Mr. Hess pleased greatly in his solos. Our clever local pianist, Mr. G. H. Manton, took part in Brahms's Quintet (Op. 34). In the same hall, on the 12th ult., Miss Rosa Blackmore, a pianist fresh from her studies at Leipzig, gave her first concert. In Schumann's 'Papillons' and other pieces she showed

brilliant execution. Miss Gertrude Henry-Potts, violinist, gave some solos in good style, and Miss Marguerite Saunders was an acceptable vocalist.

The Festival Choral Society's third concert was held in the Town Hall, on the 14th ult. Coleridge-Taylor's trilogy 'The Song of Hiawatha' formed the programme. The work had been admirably prepared by Dr. Sinclair, and the performance was a triumph for the chorus throughout. The *tempi* were quicker than at the Festival performance, and the music gained thereby. The extraordinary pathetic power of 'The Death of Minnehaha' greatly moved the audience, and visible tokens of emotion were frequent. The soloists were Madame Ruth Lamb, Mr. William Green, and Mr. Andrew Black. While all did well, the last-named was the most successful. The picturesque score was finely brought out by the band, and Mr. Perkins at the organ gave just the effect desired. Dr. Sinclair conducted with great ability. A fine performance of the National Anthem (Costa's version) preceded the cantatas. The attendance was the largest at any concert of the Society for some time, and it is evident that the young Anglo-African composer's work has 'caught on' here. Many were unable to gain admission and a repetition of the work may be expected.

M. Eugène Ysaye and Herr Benno Schönberger were the artists engaged for Mr. Max Mossel's third drawing-room concert, held at the Grosvenor Rooms, on the 15th ult. The principal works were the Violin Sonata in D minor (Op. 75), by Saint-Saëns, Schubert's Rondo in B minor (Op. 70), the Prelude and Fugue in G minor, by Bach, for violin alone, and Schumann's 'Carnaval.' Most refined, polished, and delightful performances of all were given.

On the 16th ult. the Choral Union, conductor, Mr. Thomas Facer, gave a performance of 'The Messiah,' in the Town Hall, with Miss Beatrice Vernon, Miss Nellie Pritchard, Mr. H. Whitehouse, and Mr. W. Bennett as principals. There was a full band and chorus, with Mr. Perkins at the organ. The hall was well filled.

Dr. Philip Armes lectured before the members of the Midland Institute on the 18th ult. The subject was the 'Rise and growth of the string quartet.' Illustrations were given by the Max Mossel quartet party.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

A concert *In memoriam* Queen Victoria was given on the 9th ult., by the Choral Society, at Colston Hall. There was a competent orchestra, with Mr. H. Lewis as leader, and Mr. G. H. Riseley was at the organ. The works rendered were the 'Requiem,' by Brahms, in which the principal vocalists were Miss Stanley Lucas and Mr. Douglas Powell, and Mendelssohn's 'Hymn of Praise,' with Miss Stanley Lucas, Miss Amy Perry, and Mr. Charles Saunders as principal vocalists. Mr. George Riseley conducted a performance which afforded the utmost gratification to a large audience.

At the fourth concert of the Clifton Orchestral Society, given on the 8th ult., in the Victoria Rooms, Sir Hubert Parry conducted his Symphony in C and his 'Overture to an Unwritten Tragedy,' both of which were enthusiastically received. Dr. Percy Buck, organist of Bristol Cathedral, and one of the conductors of these concerts, directed a performance of an Elegy suggested by lines of Walt Whitman, composed by himself. The vocalist was Mr. Watkin Mills.

The second of Miss Mary Lock's Chamber concerts for the season was given on the 11th ult., at the Victoria Rooms, the executants being Mr. Duys (first violin), Mr. Schöttler (second violin), Mr. Wetten (viola), Mr. Percy Lewis (violinello), and Miss Mary Lock (pianoforte), with Miss Ada Phillips as the vocalist.

The annual concert in aid of the Great Western Railway Company's *Employés' Widows and Orphans' Fund* was given on the 16th ult., at Colston Hall. The vocalists were Madame Alice Gomez, Mr. Herbert Grover, and Mr. Alexander Tucker, Mr. Dinelli Skelding being the accompanist. Compositions, which gave much satisfaction, were played by the Bristol Society of Instrumentalists, under the direction of Mr. Riseley, and he also contributed organ soli.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Third Orchestral concert took place on the 13th ult., when Schubert's B minor ('Unfinished') Symphony and Beethoven's 'Egmont' Overture were most admirably performed. The solo pianoforte in Mendelssohn's G minor Concerto was played with great brilliancy by Signor Esposito, and this artist's clever and impassioned 'Poème' was subsequently played by the band. The concert was one of the best given by the Society since its inauguration.

The Chamber Music Union gave two concerts on the 5th and the 15th ult. At the first, Mendelssohn's beautiful Octet was well played, strangely enough for the first time in Dublin; and at the second concert, Bach's Concerto for three pianofortes, in D minor, with string accompaniment. The pianists were the Misses Hutton, Bruce, and Greene, all first-rate performers in the amateur ranks, and their rendering of the fine work was most excellent in every respect. Mr. Gordon Cleather sang some classical songs with his usual taste and ability, and Beethoven's Clarinet Trio completed an altogether delightful programme.

The Dublin Glee Singers, conducted by Mr. Joseph Seymour, gave an extremely good concert on the 14th ult., at which the choir sang part-songs and glees by Sullivan, Stanford, Pearsall, Horsley, Caldicott, and Sir Robert Stewart. Orlando Lassus's six-part motet, 'Timor et Tremor,' was perhaps the best sung of all, but the choir is excellent and sang with quite uncommon refinement and taste. Miss Barnby's performances on the harp were a very attractive feature of the concert, as was also Dr. Jozé's arrangements of Irish airs, played by Miss Delaney, which excited great interest on account of his clever combination of two melodies on the violin and pianoforte simultaneously.

The complete list of prize-winners in the composers' competitions of the Feis Ceoil is as follows:—Cantata, Carl G. Hardebeck; overture, F. R. McClintock; string quartet, F. R. McClintock; trio, pianoforte and strings, Herbert Hart; violin solo, Patrick Delaney; part-song, Charles Craddock; song, L. L. Dix; song (Irish words), R. S. Macalister. No award was made in the anthem and arrangement of Irish airs classes. The adjudicator was Professor Prout.

Mrs. Scott Fennell's annual concert this year took the form of an afternoon vocal and violoncello recital, on the 19th ult. Mr. Gordon Cleather sang Arthur Somervell's cycle of songs from Tennyson's 'Maud,' and, later, a miscellaneous selection. He gave a very dramatic rendering of Cowen's 'Border Ballad' and two songs of Maud Valérie White. Mr. W. H. Squire played with Mr. Herbert Hart, Grieg's Sonata in A minor, and subsequently a selection of violoncello pieces by Popper, Bizet, Dunkler, and a serenade of his own. His playing was greatly admired. Mr. Hart was the accompanist.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

In 1840 the Norwich Philharmonic Society gave its first public concert, and, with the exception of an interregnum of a few years, has since continued to give a concert biennially. Considerable interest therefore attached to that which took place on the 14th ult., for the Society was able to announce for that date its centenary concert, an achievement somewhat rare in the history of musical societies. Under its new conductor, Dr. Frank Bates, the membership has increased, the band has never been so complete, and, more important still, has never shown so much refinement in its work as on this occasion. Beethoven's First and Schubert's B minor ('Unfinished') were the two symphonies selected, in addition to Sullivan's *In Memoriam* Overture (strangely appropriate, although selected several months since) and Auber's Overture 'Le Cheval de Bronze.' Dr. Bates has evidently infused some of his earnestness and thoroughness into the members serving under his baton, and many improvements have already resulted thereby. Mr. Frank Noverre led, as usual, and the Hon. Margaret Henniker was the vocalist.

The ninth annual concert of the Great Yarmouth Orchestral Society was held on the 12th ult., conducted, as usual, by Mr. C. W. Moss. The work of the band, which was much to be commended, included Schubert's B minor ('Unfinished') Symphony, the Overtures to 'Zauberflöte' and 'Le Nuits d'Amour,' and German's Dances from 'Henry VIII.' Mr. Aptommas delighted the large audience with his harp solos, while Miss Ruth Vincent and Mr. Edwin Webster contributed several songs.

Sullivan's oratorio 'The Prodigal Son' was given at the Octagon Chapel, Norwich, on the 18th ult., by the choir, augmented by a few outside friends. The solos were taken by Miss Luckett, Miss Kent, Mr. S. Hemmings, and Mr. W. N. Ladell. On the whole, a very creditable rendering was accorded the work, much enhanced by the able and finished style in which the accompaniments were played on the organ by Mr. J. T. Gowen, who was also responsible for training the choir.

The Norwich Orchestral Union gave a concert in Noverre's Room, on the 19th ult., conducted by Mr. Ernest Harcourt, the chief feature being a cantata, entitled 'An Autumn Legend,' written and composed by the conductor, which was originally brought out a few years since at a *soirée* given by the composer. It is laid out for soprano, tenor, and bass solo, with chorus and full orchestral accompaniments. Although showing no particular signs of originality, the score bears the impress of careful study. The soloists were Miss Louise Burns, Mr. H. White, and Mr. W. A. Smith. Later, the band was heard in Mozart's Overture 'Il Seraglio' and Squire's 'Slumber Song.'

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE opinion is generally held that the series of Orchestral concerts projected by Messrs. Paterson and Son have this season reached their highest level. The band which Dr. Cowen has brought together is undoubtedly one of the best which has ever performed in this city. On January 21 Mr. Moonie's Choir made its first appearance at these concerts and scored an extraordinary success, as will be seen in the appended separate notice. At the concert of January 29 the bright particular star was M. Ysaye, who gave an ideal performance of the Beethoven Violin Concerto, and Dr. Cowen's 'Idyllic' Symphony found a place in the programme.

An admirable performance of 'Israel in Egypt' was given by Mr. Kirkhope's Choir on the 4th ult. In the unfortunate absence, through illness, of Mr. Kirkhope, the duty of conducting the work devolved upon Mr. T. H. Collinson, who was satisfactory in every respect. The massive choruses were rendered by this fine choral body with wealth of tone and great precision of attack. The soloists were Madame Emily Squire, Miss Marguerite Simpson, Miss Gertrude Lonsdale, and Mr. William Green. All did well, and Mr. Green, in particular, received an ovation for his rendering of 'The enemy said.' The series was brought to a close, on the 13th ult., by a performance which was absolutely brilliant, and which included Tschaiowsky's Suite and the 'Tannhäuser' Overture. The vocalist, Miss Lucile Hill, was much applauded for her fine singing.

The Amateur Orchestral Society continues to expand and improve under Mr. Collinson. At the concert on the 11th ult. all the pieces were most satisfactorily rendered. The soloist was Mr. Peebles Conn, a young violinist, who played Max Bruch's Concerto in very promising style.

The feature of the Philosophical Society's concert, on the 12th ult., was the performance of Liza Lehmann's charming song cycle, 'In a Persian Garden,' when the performers, Madame Alice Esty, Madame Marian McKenzie, Mr. Gregory Hast, and Mr. Whitney Tew, with Miss Dora Robinson as accompanist, gave an excellent account of this attractive work.

Much good music is placed before the members of the Edinburgh Society of Musicians and their amateur Associates. Under the able pilotage of the new secretary, Mr. H. A. Inglis, an admirable programme was excellently

rendered on the 15th ult., which included Mendelssohn's Violoncello and Pianoforte Sonata (Op. 58), Beethoven's String Trio in G (Op. 9, No. 1), and Schumann's Pianoforte Quartet in E flat (Op. 47). Mr. Inglis was assisted by Messrs. Townsend, Colin Mackenzie, and D. Millar Craig, whose performances were much applauded.

On the same evening Mr. Kirkhope's Choir repeated its performance of 'Israel in Egypt' for the People's Entertainment Society, with local soloists and orchestra. The vocalists were Misses Mary Latta, Maie Thom, and M. Richardson, and Mr. Maxwell. All acquitted themselves well. The McEwan Hall was crowded to excess.

MR. MOONIE'S CHOIR CONCERT.

(FROM AN OCCASIONAL CORRESPONDENT.)

A VERY interesting concert was given on January 21 by Mr. Moonie's Choir in conjunction with the Scottish Orchestra. The works chosen for performance were 'Hiawatha's Wedding-Feast' and 'The Death of Minnehaha,' from Mr. S. Coleridge-Taylor's setting of Longfellow's 'Song of Hiawatha'—the latter for the first time in Edinburgh. Mr. Moonie's Choir is now in the fifth year of its existence and numbers about 200 carefully selected voices. Much was expected of them at this concert, but their performance reached a standard of excellence which far exceeded the highest expectations. In every number the choir sang with an earnestness of feeling which held the audience spell-bound. The singers got behind the mere crotchets and quavers of the music, and in so doing infused into the strains they poured forth a degree of realism which, while being of exquisite beauty, was almost overwhelming in its intensity.

The soloists, Miss Helen Jaxon, Mr. T. H. Brearley, and Mr. Charles Tree, did well, but the interest undoubtedly centred in the choir. The sweetness, beauty, and volume of tone, the certainty of attack and intonation, the clearness of enunciation, and, above all, the earnestness with which the individual members of the choir endeavoured to express the sentiment of the words and music gave evidence of their own artistic perception and also showed how much they were imbued with the spirit of their able and esteemed conductor. The greatest praise is due to the orchestra, the accompaniments being rendered with a delicacy and finish which left nothing to be desired.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

AT the Popular concert, on January 26, Félicien David's ode 'The Desert' was performed by the Scottish Orchestra and the gentlemen of the Choral Union. The balance of tone between band and chorus was such as would have satisfied even Professor Prout. Mention must be made of Mr. Henry Brearley's artistic singing of the solo part.

The appearance of M. Eugène Ysaye at the eleventh Classical concert, on January 29, attracted a very large audience. His performance of the solo part in Mendelssohn's Violin Concerto was masterly. He also took part in Percy Pitt's Ballade for violin and orchestra and played a Caprice from his own pen, the latter serving to display his extraordinary powers of technique. A first performance here of Dr. Cowen's Symphony (No. 6) in E, 'The Idyllic,' lent additional interest to the programme.

'Judas Maccabæus' was given at the twelfth Classical concert, on the 5th ult. The performance, by the Choral Union, fell somewhat short of the high standard attained at previous concerts this season. Among the soloists, Madame Emily Squire and Mr. William Green bore the honours. Mr. Leonard Borwick appeared at the Classical concert on the 12th ult., taking the solo part in Schumann's Concert-stück in G. The programme likewise included a selection from Bach's Suite for flute and strings (Mr. Alfred Halstead as soloist) and Brahms's Symphony in C minor. The concert of January 22, postponed on account of the death of Queen Victoria, was given on the 14th ult., when Mr. Philip E. Halstead, a local pianist of note, was soloist. Mr. Halstead, a former pupil of Herr Stavenhagen, took the solo part in the latter's Concerto in B minor, playing it with great brilliance and power. The chief orchestral

pieces of the programme were Schumann's Symphony in B flat and Brahms's 'Tragic' concert-overture. Mr. Maurice Sons conducted.

The annual *plébiscite* concert took place on the 16th ult., when, it is curious to note, the programme, with a single exception, was identical with that chosen on a similar occasion last year. The symphony was Tschai-kowsky's 'Pathétique,' the overtures, 'Tannhäuser' and 'Leonora' (No. 3), while the miscellaneous excerpts were the Introduction to the third act of 'Lohengrin' and Tschai-kowsky's waltz from the 'Serenade for Strings.' This concert ends the Choral and Orchestral Union's season, which, in its artistic aspect at least, has been exceptionally successful. The orchestra has amply justified the estimate formed of it at the beginning of the season, and Dr. Cowen has added the Glasgow season 1900-1901 to his many successful achievements as an orchestral conductor. Public support has, on the whole, been generous to the enterprise.

The opera class of the Athenæum School of Music has given five performances of Sullivan's 'Haddon Hall,' in aid of a local charity. The performances, both with respect to principals and chorus, were exceedingly good. The accompaniments were capably played by a band, mainly composed of students of the school, and led by Mr. Cole. Mr. Macbeth, who conducted, is to be congratulated on the success of this department of his work.

The Church music of the month has included performances of Mendelssohn's 'Athalie,' by the choir of John Street United Free Church; Farmer's 'Christ and His Soldiers,' by Titwood Parish Church choir; a miscellaneous programme by the choir of Barony Parish Church; and organ recitals in Sherbrooke Church, by Mr. Walton, organist of Glasgow Cathedral, and in St. Enoch's Parish Church, by Mr. W. H. Morris.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

POSTPONEMENT, owing to the National bereavement, has been the order of the day in Liverpool during the month just concluded. The record is therefore a short one. At the Schiever concert of the 9th ult. the quartet consisted of Messrs. Schiever, Akeroyd, Courvoisier, and Halton. The pianist was Mr. Meir Scott, who, with the assistance of the quartet party, played a pianoforte quartet of his own. Considerable invention was discernible in the work. A brilliant concert was that of the Liverpool Orchestral Society, given on the same day, when a first hearing was afforded of a new overture, by Mr. Frederick W. Austin, well known in musical circles here. Mr. Austin styles his work 'Richard II.,' and it is illuminative of the Shakespearean theme. The work is eminently thematic, and of some quality as regards orchestration. It was well received by a discerning audience. S. Coleridge-Taylor's Scenes from the 'Song of Hiawatha' had prominent place in the Philharmonic Society's programme of the 5th ult. Miss Lucile Hill, Mr. Thomas, and Mr. Douglas Powell were the soloists, and Dr. Cowen conducted. The Società Armonica presented an interesting programme on the 12th ult. Miss Helen Jaxon sang and Mr. Akeroyd directed the ambitious orchestra. Mrs. Fletcher was the pianist.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

ALREADY there are evidences that our too brief season is drawing toward its close. The last of Mr. Brodsky's very enjoyable recitals of chamber music was given on the 13th ult., when the enthusiastic applause was so prolonged after the Beethoven Septet that Mr. Brodsky felt compelled to thank the subscribers; and availed himself of the opportunity to appeal for increased support of the fund whereby he is enabled to assist a few of the most promising students of the College. Mr. Siliti's playing of the Tschai-kowsky Sonata (Op. 37) was as masterly as his interpretation, on the following evening, at the Hallé concert, of the Concerto in B flat minor by the same composer. During the last few weeks the orchestral works which Dr. Richter has produced

have included Liszt's 'Battle of the Huns,' the Love Song and Mab *Scherzo* from the 'Roméo et Juliette' of Berlioz, Beethoven's 'Pastoral' and Mendelssohn's 'Italian' symphonies. We have also had Beethoven's Mass in D, triumphantly mastered by the choir which Mr. R. H. Wilson directs; and the annual performance of the 'Elijah,' which, as Easter approaches, always attracts as powerfully as does 'The Messiah' at our great Christmas festival. Mr. Willy Hess left so many friends here that, whenever he visits us, he is sure of as boisterous a greeting as that which welcomed him on the 7th ult., when he came to play Joachim's 'Hungarian' Concerto.

Mr. Lane's Choir found (9th ult.) no difficulty in 'Acis and Galatea' or in Stanford's 'Phaëdra Crohoore,' then first performed in Manchester; and Dr. Watson's Vocal Society gave, at the third meeting, an interesting selection of choral music; while, for the close of the season, Somervell's 'Power of Sound' is promised. Dr. Pyne has resumed his organ recitals; and our Saturday evenings are further enlivened by the miscellaneous programmes which Mr. Cross prepares, as well as by the occasional Chamber concerts which Mr. Carl Fuchs so capably directs and for which the pleasant hall of the Schiller Club is getting too small. Several students' open practices have, since the vacation, been given at the Royal College of Music, and have afforded evidence of the unremitting energy of Mr. Brodsky and his staff of professors.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

NOTTINGHAM owes a great debt of gratitude to Miss Cantelo for the excellent Chamber concerts she provides; but in her last, on the 14th ult., she added to the obligations by introducing a work by a British composer. On this occasion the Willy Hess Quartet performed Stanford's Quartet in D minor with great taste, and evidently with much satisfaction to the numerous audience. Mr. Hess gave an inimitable performance of three movements from Mendelssohn's Violin Concerto, and Miss Cantelo's playing of Beethoven's Pianoforte Sonata in C sharp minor was superb. At Derby, on the 15th ult., the same party were heard in quartets by Beethoven and Sinding.

The Nottingham Sacred Harmonic Society's concert, on the 21st ult., included Brahms's 'Song of Destiny,' Max Bruch's 'Frithjof,' Bach's motet 'Jesu, Priceless Treasure,' and Coleridge-Taylor's 'Hiawatha's Wedding-Feast.' Mr. Wood conducted, and, with his exceptional ability, produced the very best results. The soloists were Miss Maggie Stirling, Mr. Henry Turnpenney, Mr. Thomas Seadon, Mr. Andrew Black, Mr. Faithful Pearce, and Mr. Ford Waltham. Mr. William Wright presided at the organ.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE Chapeltown and District Sacred Harmonic Society performed 'Elijah,' on the 12th ult., under the direction of Mr. Thomas Bool. A thoroughly adequate rendering of the work was enjoyed by a crowded audience. The chorus singing was generally of a very high order, the choristers excelling in attack and vigour, while in steadiness, accuracy, and volume of tone they were uniformly good. The soloists were Madame Goodall, Miss Amy Skeritt, Mr. William Burrows, and Mr. D. Billington. A capable orchestra was led by Mr. H. Parker, and Mr. Frank Senior was organist.

The Sheffield Orchestra gave a concert in the Albert Hall, Sheffield, on the 14th ult. The Symphony was Berlioz's 'Harold in Italy,' in which the members of the band were heard to advantage, the wood-wind and violins especially doing excellent work. Liszt's Rhapsodie Hongroise (No. 2) was, however, the best achievement of the orchestra, surpassing even a fine performance of Beethoven's Overture 'Leonora' (No. 3). The programme included the Overture to 'Tannhäuser' and Ponchielli's 'Dance of the Hours' Ballet music. Dr. Coward conducted. Miss Ethel Wood sang Schubert's 'Der

Hirt auf dem Felsen' (with clarinet obbligato), Mackenzie's 'In our boat' (with violoncello obbligato), and two songs by Tschaiakowsky. Mr. Peasegood accompanied.

The Rotherham Choral Society gave a concert in the Drill Hall, Rotherham, on the 18th ult., when Elgar's 'King Olaf' and Bach's Mass in B minor were performed. Mr. T. Brameld conducted. At the third of Miss Foxon's series of Chamber concerts the Willy Hess Quartet played Schubert's Posthumous Quartet in D minor and Dvorák's Op. 96. Madame Marie Brema was the vocalist, and Mr. S. Liddle, accompanist.

The Sheffield Amateur Instrumental Society gave a Subscription concert, in the Montgomery Hall, on the 26th ult. The programme included Haydn's Symphony in E flat, the Funeral March from Beethoven's 'Eroica' Symphony, MacCunn's Overture 'Land of the Mountain and the Flood,' and other works by S. Coleridge-Taylor and A. E. Matt. Dr. Coward conducted.

MUSIC IN WALES.

(FROM OUR OWN CORRESPONDENT.)

THE Cardiff Musical Society gave a very satisfactory performance of Handel's 'Messiah,' on the 4th ult., under the conductorship of Mr. T. E. Aylward; the soloists were Mesdames Sobrino and Bertha Salter, Messrs. Reginald Brophy and David Hughes, all of whom rendered efficient service. The orchestra was ably led by Mr. E. T. Roberts.

On the 13th ult. the same Society performed Gounod's 'Faust' to a crowded audience; the solo parts being entrusted to Misses Agnes Nicholls and Marie Bellas, Messrs. John Coates, Charles Tree, and Ivor Foster. The honorary conductor, Mr. T. E. Aylward, is to be complimented upon the excellence of the performance generally.

Miss Marie Novello Williams, pupil of Mrs. Novello Davies, gave a very successful pianoforte recital at Cardiff, on the 7th ult., Misses Mary Powell and Janet Garnett contributing vocal solos. Miss Williams evinced considerable talent in her interpretation of works by Chopin, Raff, Liszt, Saint-Saëns, and other composers, but her best effort was Beethoven's 'Appassionata' Sonata.

The Tabernacle Choral Society, Llanelly, conducted by Mr. C. Meudwy Davies, gave a performance of Handel's 'Saul,' on the 5th ult., assisted by an orchestra led by Mr. Hulley, and Miss May John, Miss Bessie Evans, Mr. Maldwyn Humphreys, and Mr. David Hughes as soloists.

At the Cardiff Orchestral Society's second concert of the season, held on the 14th ult., the orchestra, conducted, as usual, by Mr. J. E. Deacon, performed Macfarren's Overture 'Chevy Chase,' Weber's to 'Oberon,' and Dvorák's Symphony 'From the New World,' in a manner that left little to be desired, a similar remark being applicable also to Mr. Deacon's solo performances on the organ. Madame Albani and Miss Helene Valma were the vocalists.

On the 14th ult. the Phillips Orchestral Society, Aberdare, gave a concert at which a new work, 'Valse de Concert,' specially composed by Mr. Barter Johns, London, was performed.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

THOUGH the national mourning has somewhat dislocated concert arrangements, musical events have been fairly numerous in Leeds during the past month. First in importance comes the concert given in the Philharmonic and Subscription series, on the 12th ult., which was chiefly orchestral, but included two choral pieces, the Grail scene from 'Parsifal' and Dr. Stanford's fine setting of W. E. Henley's poem 'The Last Post.' Both showed the advance which the Philharmonic chorus has made of late, under Mr. Fricker's teaching, in all the refinements of choral singing. The Hallé orchestra, under Dr. Richter, gave a remarkably fine interpretation of Schubert's great Symphony in C, and indeed the general level of performance was exceedingly high.—On the following evening

the Leeds Choral Union gave a very long and curiously diversified programme. Brahms's seldom heard 'Rinaldo' was an important feature, and was respectfully rendered, though the music requires more subtlety and variety of treatment to do justice to its beauty. Mr. William Green sang the tenor solo part very ably, though it was obvious he sang under some restraint. Two choruses from Bach's B minor Mass and Parry's 'Blest Pair of Sirens' were sung with heartiness rather than refinement or dignity, and the chorus was heard to much the greatest advantage in Dvorák's exuberant, but thoroughly interesting and highly characteristic 'Te Deum,' the solos in which were sung by Miss Maggie Jaques and Mr. William Thornton. The special feature of the concert was the appearance of M. Ysaye for, strange to say, the first time at Leeds. He played Beethoven's Violin Concerto in superb style, and made quite a sensation by this and other solos. Mr. Benton conducted.

On January 22 the Bohemian Chamber Music Society gave one of its concerts, at which string quartets by Stanford (in G) and Volkmann (in G minor), and Dvorák's delightful Terzetto were played in musicianly style by four young local musicians, Messrs. Elliott, Wright, Haigh, and Bolton. On the 11th ult. Mr. Edgar Haddock's orchestra gave evidence of welcome progress in a programme that included some well-known orchestral pieces, its chief feature being Beethoven's Violin Concerto, the soloist in which was Mr. Karl Johannessen, a thoroughly accomplished artist. On the 18th ult. Mr. Rawdon Briggs and his quartet party gave a concert, string quintets by Brahms (in F) and Schubert (in C), with Beethoven's Pianoforte Quartet in E flat (Op. 16) forming the programme. Miss G. Wortley was the pianist. On the 19th ult. the fifth of Messrs. Haddock's Musical Evenings took place, Miss Agnes Nicholls and Mdlle. Valma being the vocalists, Mr. Verbrugghen the violinist, and Mr. Sobrino the pianist.

BRADFORD.

Chamber music furnished the programme of the Bradford Subscription concert on the 8th ult. Mr. Willy Hess's accomplished quartet party played Tschaiakowsky's Quartet in F (Op. 22, No. 2), and, with Mr. Leonard Borwick, Sinding's Pianoforte Quintet in E minor (Op. 5), both highly interesting examples of the modern school, and having a real vitality that distinguishes them from merely respectable 'Kapellmeister-Musik.' Mr. Borwick played a number of solos particularly well qualified to display his crisp, clear-cut, and beautifully finished style, and Messrs. Hess and Grützmacher also appeared as soloists. Miss Louise Dale was just the right type of vocalist for such a concert. On the 2nd ult. the Bradford Musical Union gave a programme of concerted vocal pieces, admirably chosen with reference to the death of our Queen, under the conductorship of Mr. Henry Coates. Peculiar interest was given to the Bradford Permanent Orchestra's concert, on the 16th ult., by the presence of Dr. Elgar, who conducted. The prelude to 'Gerontius,' to which was appended, for the first time, an orchestral version of the 'Angel's Farewell,' the 'Froissart' Overture, first heard at Worcester a good many years back, and four of the 'Sea Pictures,' sung with the utmost charm by Miss Muriel Foster, were included in the programme. Mr. Verbrugghen's highly polished playing of Wieniawski's Second Violin Concerto was another notable feature of a highly interesting concert.

VARIOUS.

Halifax, from being the worst provided of the larger Yorkshire towns in the matter of concert accommodation, has become one of the very best—indeed, it may be doubted whether there is a more convenient hall in the West Riding than the new 'Victoria Hall,' which is central in situation and is in its interior arrangements almost a copy, on a smaller scale, of the Queen's Hall in London. It was opened by concerts on the 8th and 9th ult., in which the Hallé orchestra, under Dr. Richter, with the assistance of the chorus of the Halifax Society, provided the music. The programmes included the C minor and 'Pastoral' symphonies of Beethoven, and a number of the most popular, but not, so far as Halifax is concerned, hackneyed

orchestral pieces and choruses. The Dewsbury Orchestral Society, on the 12th ult., gave an ambitious programme, so gargantuan in its proportions that a good deal had to be omitted. Two concertos in one part reminds one of the old days of the Philharmonic concerts. Beethoven's Third Piano-forte Concerto and Dvorak's Violin Concerto were artistically played by two ladies respectively, Miss Emmeline Brook and Miss Alice Simpkin, and in the programme was a selection from Mr. E. German's 'Nell Gwyn' music, including the first performance in any concert-room of the overture. Mr. G. H. Hirst conducted.

At Huddersfield there have been two Subscription concerts. On January 29 Mr. Brodsky's Quartet, with Mrs. E. Haley as pianist, gave the Schumann Quintet, and Madame Marchesi was the vocalist; on the 12th ult. Messrs. Ross and Moore were the pianists and Miss Louise Dale, Miss Ravogli, and Mr. Plunket Greene were an unusually distinguished party of vocalists. The second Wakefield Chamber concert took place on the 15th ult., when Mrs. Hutchinson introduced four songs from Cornelius's fine 'Brautlieder' cycle, Mr. Hatton was the violoncellist, and Mr. Isidor Cohn the pianist. The Gompertz Quartet appeared at the concert given by the York Musical Union on the 12th ult., and played Tschaiakowsky's Quartet in D (Op. 11) and Beethoven's comparatively seldom heard Quartet in B flat from the early set of six.

FOREIGN NOTES.

AUGSBURG.—A romantic opera, 'Das Käthchen von Heilbronn,' by the late Mayence organist and conductor, Friedrich Lux, was successfully brought out, at the Stadt-Theater, on the 3rd ult.

BARMEN.—The successful first performance took place, last month, by the Musik-Verein, of a new choral work by Adolph Lorenz, entitled 'The Maid of Orleans.'

BAYREUTH.—Siegfried Wagner's new comic opera, 'Herzog Wildfang,' is now being mounted at the Munich Opera, and is likewise to be brought out during the present season, at Leipzig and at Hamburg.

BREMEN.—Eugene d'Albert's two one-act operas, 'Kain' and 'Die Abreise,' were recently produced for the first time at the Stadt-Theater, under the composer's direction, and received with marked favour. —In connection with the recent fiftieth anniversary of the death of Albert Lortzing, an interesting early work by that amiable and popular composer—viz., the one-act opera 'Der Pole und sein Kind,' was revived with much success at the Stadt-Theater.

BUDAPEST.—A new Symphonie Pathétique in A, by Edmund von Miholovich, the well-known Hungarian composer, was produced at the sixth Philharmonic concert of the season, under Capellmeister Kerner's direction, last month. The work is considered a highly important addition to modern symphonic literature, and the composer, who was present, was the recipient of an enthusiastic ovation on the part of the audience.

CARLSRUHE.—The comic opera 'Fantasio,' by Miss Ethel Smyth, an English composer well-known in London musical circles, was produced at the Court Theatre, on the 10th ult., under Herr Mottl's direction. The rather weak libretto of the work is founded upon Alfred de Musset's story, the music being distinctly clever, broadly melodious, and exhibiting considerable technical skill. Among the most successful numbers were an orchestral interlude in the first act and the symphonic prelude to the second. The work was well received, the performance being repeated on the 17th ult. A second operatic work by Miss Smyth, entitled 'Der Wald,' is to be brought out in September next, at Dresden.

DORTMUND.—Liszt's oratorio, 'Christus,' was performed for the first time, on the 3rd ult., by the Musik-Verein, under Herr Janssen's direction, before a numerous and deeply impressed audience.

DRESDEN.—Paderewski's already much-discussed opera, 'Maur,' is in active preparation at the Royal Theatre, where it is to be first produced in the course of May next.

DUISBURG.—On the occasion of the 'opening' of the new organ at the Municipal Concert Hall, a musical festival was held, under the auspices of the Duisburg

Choral Society. Amongst the works produced were Handel's 'Ode to St. Cecilia's Day,' Beethoven's Ninth Symphony, Liszt's Thirteenth Psalm, a 'Hymnus,' by Richard Strauss, and Wagner's 'Parsifal' Vorspiel and 'Kaiser-Marsch.' Musikdirector Walter Josephson was the conductor, and the solo vocalists included Frau Iduna, Walter Choinanus, and Herr Johann Meschaert.

FRANKFORT-ON-MAIN.—A new symphonic poem, super-scribed 'Zwei Königskinder' ('Hero and Leander'), by Fritz Volbach, a truly poetic and brilliantly instrumented work, was received with high favour on its first production, last month, at one of the Museum Society's concerts.

HANOVER.—At a concert given at the Conservatorium last month, several new chamber works by Bernard Scholz, the well-known Frankfort musician, obtained a first hearing. They consisted of a sonata for pianoforte and violoncello, a pianoforte trio, and variations on a theme by Handel for pianoforte and viola, the last-named being especially received with high favour. Herren Heermann, Hegar, and Hugo Becker assisted the composer in a most excellent performance.

INNSBRUCK.—A new Requiem, by Joseph Pembaur, obtained its first hearing last month in the Church of the Jesuits, and produced a very marked impression.

LEIPZIG.—The well-known musical *savant*, Dr. Alfred Dörfel, custodian of the musical section of the Municipal Library, was, on January 24, able to celebrate, in the full possession of his mental and physical vigour, his eightieth birthday. —At the thirteenth Gewandhaus concert of the season, a new 'Mourning Cantata' for baritone solo, chorus, and orchestra, by Carl Gramann, and with Herr Scheidemann as the very effective interpreter of the solo part, met with a very favourable reception.

MADRID.—Professor Max Erdmannsdörfer, of Leipzig, has recently conducted a series of orchestral concerts, with classical and modern programmes, at the Royal Opera, with immense success. The artist received a decoration at the hands of the Queen Regent, and has been invited to repeat his visit during next season.

MILAN.—At a recent concert given by the Orchestral Society, under the conductorship of Signor Toscanini, the first performance in Italy took place of Richard Strauss's symphonic *jeu d'esprit*, 'Till Eulenspiegel.' The audience, it is said, although somewhat bewildered, nevertheless applauded the work vigorously.

MÜNICH.—A musical setting of Goethe's *Singspiel*, 'Jery und Bätely,' by Frau Ingeborg von Bronsart, was produced for the first time, at the Royal Theatre, on the 4th ult., without, however, attracting much notice. —An interesting performance was given at the Kaim Saal, by the Orchester-Verein, of a *comédie-ballet* by Rameau, entitled 'Platée ou Junon jalouse.' The little work had been mounted as nearly as possible in the style of its original production, in 1749, in Paris, and as the music proved to be still fresh and charming, something more than merely historical interest attached to the revival.

PARIS.—The programme of the Châtelet concert of the 3rd ult., under the conductorship of M. Colonne, was largely devoted to the works of Mendelssohn, a somewhat rare occurrence of late years at that Institution. The compositions chosen for performance were the 'Scotch' Symphony, the concert air 'Infelice' (Op. 94), sung by Madame Adiny, the Piano-forte Concerto in E minor, played by Mdlle. Seguel, and the music to 'A Midsummer Night's Dream.'

—At the Opéra a successful first performance took place, on the 15th ult., of a new four-act opera, entitled 'Astarte,' the libretto by Louis de Gramont, the music by Xavier Leroux. The composer, who writes upon Wagnerian lines, is a very able and earnest young musician, who has already become favourably known by an opera, 'Evangeline,' produced some years ago at Brussels, and by several important symphonic compositions, performed with much success at the Lamoureux concerts.

PRAGUE.—A most successful performance of a cycle of Gluck's operas has just been concluded at the German Theatre, under the enterprising management of Herr Angelo Neumann. The series terminated, on the 9th ult., with 'Paris and Helena,' a little-known work by the great operatic reformer, which, since its first production at Vienna in 1769, has been entirely and undeservedly neglected.

ROME.—A numerous audience, representing various nationalities, assisted at the opening concert of the season of the Bach Society, under the direction of Signor Alessandro Costa. The performances included the Chaconne and other pieces by Bach, as well as the Mass, 'Eterna Christi munera,' by Palestrina. A perfect ovation was accorded to Signora Teresina Tua, who, though practically retired from professional life, was the violinist on the occasion.—In accordance with a unanimous vote passed by the Senate, the house in which Verdi was born is to be preserved as a national memorial.

TEPLITZ.—A new Symphony in F minor, by Camillo Horn, was received with much favour on its first performance, last month, at one of the Subscription concerts, under Capellmeister Zeischke's direction. The composer, a native of Bohemia, is a pupil of the late Anton Bruckner.

VENICE.—In commemoration of the centenary of the death of Cimarosa, an excellent performance of works by that composer was given at the Palazzo Pisani, under the direction of Signor Enrico Bossi. The programme included the Overtures to 'Orazi e Curiazi' and 'Il Matrimonio segreto,' and a humorous orchestral piece, 'Il maestro di Capella.' An interesting discourse on Cimarosa and his contemporaries was delivered by Signor Villanis, the distinguished musical critic of Turin.

OBITUARY.

THE REV. H. R. HAWEIS.

THE death of the Rev. HUGH REGINALD HAWEIS took place at his residence, 31, Devonshire Street, Portland Place, on January 29, after a few hours' illness. Born on April 3, 1838, he was for thirty-five years perpetual curate of St. James's Church, Westmoreland Street, Marylebone, where he preached remarkable sermons and where he had a robed choir of ladies and gentlemen. His claim to recognition in a musical journal consists in his having written three books relating to the art, entitled 'Music and Morals,' 1871 (which has passed through many editions); 'My Musical Life,' 1884; and 'Old Violins,' 1898, besides magazine articles. Unconventional and unparsonic to a degree, Mr. Haweis had a remarkable if not somewhat eccentric personality. His versatility found full scope in his immensely popular lectures on various subjects—e.g., great musicians, old violins, church bells, &c.—delivered to crowded audiences, both here and in America. In regard to his musical life he furnished an interesting piece of autobiography in a letter written in July, 1899, having reference to our review of his book entitled 'Old Violins.' He said: 'The Musical Press and the professional world have shown scant courtesy to my musical writings, because (I suppose) I had the temerity, being an amateur, to be musical critic of *Truth*, *Pall Mall Gazette*, and the *Echo* in early days. I have ceased to criticise, tho' not to write—I now admire and learn!' Many a professional musician might do worse than follow his example.

MISS BIRCH.

At her residence, Shaftesbury Road, Hammersmith, on January 26, in her eighty-fifth year, died Miss CHARLOTTE ANN BIRCH. She was a student of the Royal Academy of Music from 1831 to 1834, formerly held a prominent place as an excellent soprano singer in London and provincial concert rooms and at the Festivals. Miss Birch was the first to sing the solo soprano music of Mendelssohn's 'Elijah' in its revised and present form, at the performance given in Exeter Hall, on April 16, 1847, under the composer's direction.

The death of Mr. KINGSTON RUDD, of Norwich, took place on January 28, at the age of fifty-one. As a solo pianist he for many years occupied the foremost position in his native city, and as a teacher of that instrument his services were in great demand. During a period of twenty-nine years he conducted the Norwich 'Gate House' Choir, and for thirty-one years he held the post of organist of St. Andrew's Church, Norwich. As an executant Mr. Rudd possessed undoubted claims to distinction. He played the solo part of Benedict's E flat Pianoforte Concerto at the Norwich Festival of 1872.

The death took place, at Port Elizabeth, on January 23, of Mr. PERCIVAL QUARTERMAN, a much esteemed violinist and musician. A native of Worcester, and a chorister in its Cathedral, the lamented musician settled in Port Elizabeth in 1888, where he has since rendered yeoman service in the cause of music.

CORRESPONDENCE.

THE HYMN TUNE 'HELMSLEY.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In the January number of *THE MUSICAL TIMES* there are some remarks on the hymn tune 'Helmsley' and a reference is given to the late Major Crawford's article, 'Lo, He comes,' in Grove's Dictionary. Perhaps some of your readers may be interested to know that the tune can be traced to an earlier source than has hitherto been found for it—namely, Arne's opera 'Thomas and Sally,' which was produced in Dublin in 1743. The tune, as it appears in the opera, is called 'Country Dance,' and is as follows (I give the violin part only):—



It will be seen that the first part of this tune is evidently the origin of the first part of 'Guardian Angels,' to which Major Crawford traced the hymn tune. Of 'Guardian Angels,' he says that the music 'probably originated in Dublin, where it was sung by a Mr. Mahone, and no doubt also by Miss Catley, who resided in the Irish capital from 1763 to 1770.' It cannot be doubted, I think, that Arne's 'Country Dance' became popular in Dublin, and eventually was provided with words; the second part of the tune, which is not suited for singing, being deliberately altered, or else gradually corrupted, into the version given by Major Crawford. Here is the first part of the tune 'Guardian Angels':—



The versions—'Olivers,' printed 1765, and 'Helmsley,' printed 1769—were more probably derived from 'Guardian Angels' than directly from Arne's 'Country Dance.' In these versions another second part is provided for the tune.

The 'Country Dance,' it should be noticed, is to be found in the printed score of 'Thomas and Sally,' but not in the harpsichord arrangement published by Walsh, which omits all the dances.—Yours faithfully,

G. E. P. ARKWRIGHT.

THE annual general meeting of the Choir Benevolent Fund was held in the Chapter Room, St. Paul's Cathedral, on the 12th ult., Mr. Calkin Lewis in the chair. The balance sheet was passed for printing, and in the report which was presented it is satisfactory to note that three special offertories—from Westminster, Worcester, and St. Asaph—had been contributed to the Fund, indicating an awakening interest in the Society on the part of the ecclesiastical authorities. On the other hand, it is a matter of regret that there is a serious falling off in the honorary annual subscriptions, and it is to be hoped that the local officials of the Society will urge the claims of this admirable Institution on those who attend their respective cathedrals. Everyone who is interested in the efficient rendering of the music in these noble edifices should recognise the claims of those who daily serve therein, and whose emoluments can certainly not be considered excessive.

A SUM of twenty pounds is offered for the best trio composed for oboe, horn, and pianoforte. The work must be an original one, never having been performed in public, or altered from what has been performed by a different combination of instruments. The adjudicators will be—Mr. Edward German and Mr. Hamish MacCunn, with Sir Alexander Mackenzie as referee. The manuscripts are to be sent to Dr. Yorke Trotter, 22, Princes Street, Cavendish Square. Mr. Percy Godfrey, of Canterbury, was the winner of the prize offered under similar conditions last year.

MR. WHITNEY MOCKRIDGE, the Canadian tenor, has been singing with great success in various cities and towns of the United States.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ANDOVER.—Bennett's 'Woman of Samaria' was the chief feature of the concert given under the able direction of Mr. G. H. Westbury, in the Assembly Rooms, on the 13th ult. The choir sang with precision and spirit and was well supported by an efficient orchestra (led by Mr. C. Gambin). The solo vocalists were Miss Stanley Lucas, Miss Lucie Johnstone, Mr. Edward Wilkinson, and Mr. H. Scott. The second part included the *Andante* from Mendelssohn's 'Italian' Symphony, Schubert's 'Ave Maria,' and Bishop's Overture to 'The Miller and his Men,' by the orchestra; and the choir was heard with effect in the part-songs 'Once I loved a maiden fair' (by the conductor), 'A Love Symphony' (Percy Pitt), 'The trysting tree' (G. J. Bennett), and 'Who is Sylvia?' (Edward German).

BROMLEY (KENT).—At the Parish Church, on January 25, the choirs of the Parish and St. Mark's Churches performed part of Mendelssohn's 'St. Paul.' The chorus and the band, led by Mr. Norman Bath, numbered together about eighty performers. The soloists were Master Glasspool, Mr. Samuel Masters, and Mr. Bertram H. Latter. Mr. P. D. Hodsoll was at the organ. The Dead March was played before the service and Mendelssohn's Overture to 'Athalia' was played as the concluding voluntary. Mr. Frederic Fertil conducted.

CARLISLE.—The Stanwix Choral Society gave a concert in the Stanwix Board School, on the 12th ult., the chief feature being Sterndale Bennett's 'May Queen.' The choir, numbering over seventy voices, sang effectively, and were also heard in Fanning's part-song 'The Miller's wooing' and Dudley Buck's chorus 'Hymn to music.' There was a small orchestra, led by Mr. H. Henderson. The solo vocalists were Miss A. T. Summerhill, Miss Laura Adamson, Mr. Austin Mahony, and Mr. G. Crickett. Mr. C. Doeg conducted.

CHELTHENHAM.—Owing to the kindness of the Council and Lady Principal, a crowded audience filled the Princess Hall of the Ladies' College, on the 12th ult., at a Memorial concert given by the New Philharmonic Society. Apart from the fact that Mozart's immortal 'Requiem' had never before been completely performed in Cheltenham, the selection of the work was most appropriate. The opening chorus at once showed how well Mr. Phillips had his forces under control, and the entire work received an admirable rendering, both chorus and orchestra doing excellently. The soloists were Miss Agnes Nicholls, Miss Lilian Hovey, Mr. Edward Branscombe, and Mr. Atherton Smith, Mr. Lewis Hann being leader of the band. Other outstanding features of a memorable concert were praiseworthy performances of Sullivan's *In Memoriam* Overture, the Dead Marches of Beethoven ('Eroica' Symphony), Chopin, and Handel, and the National Anthem by way of conclusion. Mr. C. J. Phillips conducted with his customary skill.

DOVER.—The Choral Union gave a selection from 'The Messiah,' in St. Bartholomew's Church, on the 13th ult. The soloists were Miss Daisy Boynton, Mr. J. Pearson, and Mr. J. R. Eaton. The Rev. A. H. Stevens presided at the organ and Mr. H. J. Taylor conducted.—The committee of the Choral Union have decided to institute a Triennial Musical Festival in Dover, the first of which it is proposed to hold on May 1 next. In the afternoon Sullivan's cantata 'The Golden Legend' will form the chief part of the programme. A new orchestral work has been promised by Mr. B. Luard Selby (the new organist of Rochester Cathedral), who will conduct his work. In the evening the programme will include Sir Frederick Bridge's 'Ballad of the Clamphedown' (conducted by the composer), Coleridge-Taylor's popular 'Hiawatha's Wedding-Feast,' and a miscellaneous selection. Mr. H. C. Perrin (Canterbury Cathedral) and Dr. E. J. Bellerby (Margate) have each promised to write a short choral work expressly for the occasion. A new orchestral suite by Mr. H. J. Taylor will also have a first public performance.

DUDLEY.—The Vocal Union performed Spohr's 'Last Judgment' and Mendelssohn's 'Loreley' in the Public Hall, on the 13th ult. The choir displayed throughout good tone and sang with artistic feeling, and there was a fully efficient orchestra, led by Mr. T. M. Abbott. The solo vocalists were Miss Emily Davies, Mr. F. Northall, Mr. Tom Child, and Mr. Henry Sunman, the soprano especially winning hearty commendation. Mr. W. H. Aston was an able conductor.

ENFIELD.—An exceptionally attractive programme was provided by Miss Cicely Hide at the Bycullah Athenæum, on the 6th ult. Miss Hide, a clever pupil of Mr. Bernhard Carrodus, played Mendelssohn's G minor Concerto, and, as an encore, a Romance in G, by her teacher. The young violinist, who displayed good tone, a firm, crisp touch, and excellent technique, was also heard with Mr. Carrodus in Godard's Duet (Op. 18), and with Mr. Stanley Hawley and A. Carrodus in Arensky's Trio (Op. 32). The concert-giver was also admirably assisted by Madame Medora Henson, who sang some charming songs by Mr. Hawley, and by Mr. Charles Fry, whose recitations, with the same composer's music, gave interesting variety to the programme.

HOBART (TASMANIA).—Mr. Bradshaw Major's Musical Society gave a performance of 'The Messiah,' on December 18. The choir sang with precision and good attack, and was supported by a well balanced orchestra, led by Mr. C. Ashley. The solo vocalists were Mrs. Tranthim-Fryer, Miss Sylvia Mills, Mr. Mervyn Henry, and Mr. Spencer Brownell, the soprano especially being highly appreciated. Mr. Major, who conducted, should be heartily commended for the excellence of the whole performance.

LEEDS.—A performance of Barnby's 'Rebekah' was given on the 11th ult., at Armley Christ Church. Miss Walker, Mr. W. H. Hackford, and Mr. Gaunt were the principal vocalists and acquitted themselves admirably. The church choir was augmented for the occasion and proved quite equal to the demands made in the chorus-work. Mr. F. C. Kitson presided at the organ and Mr. Henry Matthias Turton (organist and choirmaster of the church) was the conductor.

LIVERPOOL.—Mr. Ernest H. Smith, organist of St. Bede's Church, gave an interesting lecture on 'Hymn tunes and their Composers,' before the Literary Society of St. Bede's, on the 12th ult. The lecture was illustrated by the choir singing specimens of hymn tunes both ancient and modern, including such widely different melodies as old Latin plainsong, fugal and repeat tunes, and the most recent productions of living composers.

MADELEY.—The Choral Society gave a performance, on the 18th ult., in the Anstice Memorial Institute, of Stanford's 'Revenge' and Hamish MacCunn's 'Lord Ullin's daughter.' There was an efficient orchestra and chorus numbering over seventy performers, and the miscellaneous selection included the Overtures, 'Nozze di Figaro' and 'Prometheus,' German's 'Henry VIII.' Dances, Elvey's 'Gavotte ancienne,' Elgar's 'Mazurka,' and a 'Graceful Dance,' by Mr. J. B. Smart. The Society has existed for twenty-five years, during which period Mr. James Smart has been conductor.

ROCHDALE.—Mr. B. C. Crossley gave the second of his Subscription concerts in the Town Hall, on January 24, when Coleridge-Taylor's 'Hiawatha's Wedding-Feast' was performed. A most admirable interpretation of the work was given by both choir and orchestra, under the able direction of Mr. Crossley, and Mr. Charles Saunders sang the solo with much success. The miscellaneous second part which was to have been given was abandoned owing to the sad news of the Queen's death, which reached the hall at the beginning of the concert.

ST. JOHN'S, ANTIGUA (WEST INDIES).—A concert was given in the Court House, on January 21, under the direction of Mr. G. T. Galloway, when the programme included the part-songs 'Lullaby of life' (H. Leslie), 'Silent night' (J. Barnby), 'The Chimes of Oberwesel' (H. Baumer), and chorus, 'Lord Ullin's daughter' (A. H. Jackson), sung by the St. John's Choral Society. The remainder of the programme was composed of vocal and instrumental solos and duets.

SCARBOROUGH.—Mr. R. J. Pitcher gave an interesting lecture-recital on Beethoven in the Mechanics' Institute, on the 11th ult. The illustrations included some Scotch airs, harmonized by Beethoven for three voices, with violin and violoncello obbligato; the 'Kreutzer' Sonata, played by Miss Estelle Allen; and the 'Appassionata' Sonata, played by the lecturer, who also sang 'Adelaida.'

TIMPERLEY.—The Choir Festival at the Parish Church took place on the 17th ult., the anthem at the morning service being 'Seek ye the Lord' (Roberts), and in the evening, 'Turn Thy face from my sins' (Sullivan), with Dr. Bunnett's setting (in F) of the Magnificat and Nunc dimittis. At the conclusion of the evening service an organ recital was given by Mr. H. M. Sheaves.—On the 18th ult. the Timperley Vocal Society gave a concert in the Schoolroom, when the programme included the choruses 'Happy and blest are they' ('St. Paul'), 'Gipsy Life' (Schumann), and the Bridal chorus from Cowen's 'Rose Maiden'; also part-songs, 'Blow, blow, thou winter wind' (Bishop), 'Spring Song' (Pinsuti), 'Daybreak' (Eaton Fanning), 'The Voyagers' (Facer), and the madrigal from the 'Mikado,' besides vocal and instrumental solos. Mr. H. M. Sheaves conducted.

WELLINGTON (NEW ZEALAND).—Mr. Robert Parker, organist of St. Paul's Pro-Cathedral, gave his twenty-second annual concert on December 6. The first part of the programme was arranged as a memorial to Sir Arthur Sullivan. It included the hymn 'O gladsome light,' from 'The Golden Legend,' 'The long day closes,' and the beautiful choral song, 'Wreaths for our graves.' These were admirably sung by the Glee and Madrigal Society and the Wellington Liedertafel respectively, and representative songs by the lamented composer were sung by Madame Eveleen Carlton and Mr. Douglas Jackson. The rest of the programme included Mendelssohn's G minor Concerto, finely played (with orchestral accompaniment) by Miss Page; Edward German's Dances from 'Henry VIII.'; Henschel's ballad 'Young Dieterich'; and the Chorale and Finale from Wagner's 'Die Meistersinger.' Mr. R. Parker conducted throughout and the concert was an unqualified success.

ANSWERS TO CORRESPONDENTS.

SESQUIALTERA.—(1) Mr. Hipkins, in his 'History of the Piano' primer, states that 'a trial of the weight required to produce the faintest pianissimo in one of Broadwood's concert grand pianos . . . gives approximately for

Lowest A.	Middle C.	Highest C.
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touching the key farther back . . . increases the weight in proportion, as the distance from the lever is shortened.' This was written in 1896, at which time the leading concert grand pianoforte makers whose instruments are used in this country were in practical agreement with those weights. Messrs Broadwood still adhere to them, as do probably the others. (2) All young men 'going in' for the organ should take full advantage of practising the pianoforte, playing all styles of good music. This experience is especially invaluable in the all-important matter of phrasing, in addition to the aid it renders in the matter of technical equipment to an organist.

B. S. (Port Elizabeth).—The song 'Queen of my heart' was written by Alfred Cellier long before 'Dorothy.' It was published by Messrs. Chappell under another title—viz., 'Old dreams.' Stephenson wrote new words to suit the operatic situation. Herr Meyer Lutz scored the song, Cellier at the time being away ill. 'Queen of my heart' was not introduced into 'Dorothy' until after the opera had been running some weeks—in fact, not until it was felt that Mr. Hayden Coffin needed a song. It has always been sung by Sherwood as indicated in the score.

K. A.—The University of Oxford does not grant degrees to women; only certificates, when they have satisfied the examiners in any particular examination. But as the University of Durham does confer degrees upon successful lady candidates, the northern seat of learning is better suited to your needs. You could take a degree in music at London, Edinburgh, Dublin, Victoria (Manchester), as well as at Durham.

SYD.—Professor Prout, in regard to the use of the chord of the six-four in strict counterpoint, thus speaks: 'Unless in one of the repetitions of a sequence, no discords are allowed between the bass and any of the upper parts of the harmony, excepting passing notes and suspensions. The fourth with the bass is always considered as a dissonance; the second inversion of a triad is therefore allowable in Strict Counterpoint.'

MATURE.—If you change your system of fingering the Boehm flute you would gain several advantages—for instance, facility of fingering and equality of tone. An old system flute, however well made, is far from perfect: the F sharp is too flat and the quality of tone throughout is unequal. Many change their system of fingering when well advanced in life, and your age is comparatively young.

B. J.—The report is perhaps not quite correct. Moscheles made an arrangement for wind-band of Mendelssohn's (so-called) Funeral March (No. 27 of the *Lieder ohne Worte*) on the occasion of the composer's funeral. There are organ arrangements of this Lied by Mr. John E. West, and by Mr. F. Cunningham Woods in Book 18 of the *Village Organist*.

UNO.—Much would depend upon the general physical condition and strength of the lungs of any singer who played the trombone. It is quite possible that if you were to practise your trombone for three or four hours each day for a fortnight, you might find that your singing voice had taken its departure, or was packing up to do so.

ORGANIST.—The details of the registration of Schumann's 'Studies for the Pedal Pianoforte' must be a matter of taste, judged by the effect of particular stops in this or that instrument. You will find the edition for which Mr. John E. West is responsible a trustworthy guide to you.

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TWO Extra Supplements are given in this number: (1) *A Portrait of Verdi*, by Pietro Tempestini, Spezia; (2) *An Anthem for Eastertide*, 'Now late on the Sabbath day,' by S. Coleridge-Taylor.

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J. E. VERNHAM,Professor of Music in King's College, London, and Organist and
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The simple rules contained in the following pages are given to assist students in harmonizing simple melodies in the early stages of the study of Harmony. A student having gone carefully through a treatise on harmony is often able to work the exercises on the various Figured Basses in a satisfactory way, but he is altogether at a loss for a Method of harmonizing melodies. There are but few simple melodies (of the Hymn-Tune type, for example) which cannot be harmonized in a plain but thoroughly satisfactory way by the use of the few chords common to ordinary Cadences, and the student, being acquainted with the Common Chords and their Inversions, and the various Cadences, may at once proceed to harmonize melodies. It will be seen that the following method treats the melodies "Cadenally," or, so to speak, it works backwards, and although it is assumed that the student has a knowledge of the various Cadences, a few examples are given. In the harmonization of melodies, so much depends upon the extent to which the student is naturally gifted, and his careful analysis of well-written works, that anything like an exhaustive treatise (if such could be written) would fill volumes; but a careful study of the following pages will enable him to harmonize a simple melody correctly and effectively. The Single Chant, being the simplest form of melody, is chosen as a suitable beginning.

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Andante comodo.

Man.

SOPRANOS.

mp

Now late on the sab - bath day, as it be - gan to dawn toward the first day of the

cres. *f* *dim. e rit.*

week, came Ma - ry Mag-da-lene and the oth - er Ma - ry to see the

dim. e rit.

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NOW LATE ON THE SABBATH DAY.

Extra Supplement

a tempo.

sep-ul-chre. And be - hold, there was a

ALTO. *a tempo.* And be - hold, there was a

TENOR. *mp* to see the sep-ul-chre. And be - hold, there was a

BASS. *mp* to see the sep-ul-chre. And be - hold, there was a

p *a tempo.* *sf*

Ped.

great earthquake, be - hold, there was a great earthquake ; for an an - gel of the Lord

great earthquake, be - hold, there was a great earthquake ; for an an - gel of the Lord

great earthquake, be - hold, there was a great earthquake ; for an an - gel of the Lord

great earthquake, be - hold, there was a great earthquake ; for an an - gel of the Lord

Man. Ped.

de - scend - ed from heav'n, and came . . and roll'd a - way the stone, and

de - scend - ed from heav'n, and came and roll'd a - way the stone, . . and

de - scend - ed from heav'n, and came and roll'd a - way the stone, and

de - scend - ed from heav'n, and came and roll'd a - way the stone, . . and

(2)

sat up-on it, came . . and roll'd away the stone, and sat upon it.

sat up-on it, came and roll'd away the stone, and sat upon it.

sat up-on it, came and roll'd away the stone, and sat upon it.

sat up-on it, came and roll'd away the stone, and sat upon it.

f

His ap-pear-ance was as light-nig, and his rai-ment white as snow : and for

His ap-pear-ance was as light-nig, and his rai-ment white as snow : and for

His ap-pear-ance was as light-nig, and his rai-ment white as snow : and for

His ap-pear-ance was as light-nig, and his rai-ment white as snow : and for

mf

Sic.

Ped.

Poco più mosso.

and for fear . . . of him the the watch-ers did quake, the

and for fear . . . of him the the watch-ers did quake, the

fear . . . of him the the watch-ers did quake, the

fear . . . of him the the watch-ers did quake, the

Poco più mosso.

p

(3)

watch - ers did quake, and be - came as [^]dead men.

watch - ers did quake, and be - came as [^]dead men.

watch - ers did quake, and be - came as dead men.

watch - ers did quake, and be - came as dead men.

mf

Tempo 1mo.

f *p* *f*

Man.

SOPRANO SOLO.

mf

And the an - gel *cres.*

rall. *f a tempo (poco allargando).*

an - swer'd and said un - to the wo - men, Fear not ye; . . for I know that ye

rall. *f a tempo (poco allargando).*

Ped. *rit.* *Man.*

mp *3*

seek . . Je - sus, which hath been cru - ci - fied.

p rit.

cres. animato. *f* *ff*

He is not here, He is not here; for He is ris'n, . . is ris'n, ev'n as He

cres. animato. *f* *ff*

Ped.

said. Come, see the place where the Lord . . lay. And

Man.

accel. *rall.* *f* *ff*

go quickly, and tell His dis-ci-ples, He is ris'n from the dead, He is ris'n . .

accel. *rall.* *f* *ff*

Ped.

a tempo. *accel.* *Poco più mosso.*

. . . from the dead. . .

mf *mf*

And they de-part - ed quick - ly from the tomb with

And they de-part - ed quick - ly from the tomb with

a tempo. *accel.* *Poco più mosso.* *mf*

NOW LATE ON THE SABBATH DAY.

Extra Supplement.

and ran to bring His dis - ci - ples word. . . . And be -
and ran to bring His dis - ci - ples word. . . . And be -
fear and great joy, And be -
fear and great joy, And be -

The first system of the musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano. The lyrics are: "and ran to bring His dis - ci - ples word. . . . And be -", "and ran to bring His dis - ci - ples word. . . . And be -", "fear and great joy, And be -", and "fear and great joy, And be -". The piano part features a series of chords and moving lines.

hold, . . . Je - sus met them, say - ing, All hail,
hold, . . . Je - sus met them, say - ing, All hail,
hold, . . . Je - sus met them, say - ing, All hail,
hold, . . . Je - sus met them, say - ing, All hail,
hold, . . . Je - sus met them, say - ing, All hail,

The second system continues the musical score. The lyrics are: "hold, . . . Je - sus met them, say - ing, All hail,", "hold, . . . Je - sus met them, say - ing, All hail,", "hold, . . . Je - sus met them, say - ing, All hail,", "hold, . . . Je - sus met them, say - ing, All hail,", and "hold, . . . Je - sus met them, say - ing, All hail,". The tempo is marked "Allegro" and "cres." (crescendo). The piano part features a series of chords and moving lines.

All hail. Go ye therefore, and make dis - ci - ples of all the
All hail. Go ye therefore, and make dis - ci - ples of all the
All hail. Go ye therefore, and make dis - ci - ples of all the
All hail. Go ye therefore, and make dis - ci - ples of all the
All hail. Go ye therefore, and make dis - ci - ples of all the

The third system continues the musical score. The lyrics are: "All hail. Go ye therefore, and make dis - ci - ples of all the", "All hail. Go ye therefore, and make dis - ci - ples of all the", "All hail. Go ye therefore, and make dis - ci - ples of all the", "All hail. Go ye therefore, and make dis - ci - ples of all the", and "All hail. Go ye therefore, and make dis - ci - ples of all the". The tempo is marked "Andante largamente". The piano part features a series of chords and moving lines.

na-tions, bap-ti-zing them in-to the Name . . of the Fath-er and of the Son

na-tions, bap-ti-zing them in-to the Name of the Fath-er and of the Son

na-tions, bap-ti-zing them in-to the Name of the Fath-er and of the Son

na-tions, bap-ti-zing them in-to the Name of the Fath-er and of the Son

and of the Ho-ly Ghost: . . . teaching them . . to ob-

and of the Ho-ly Ghost: . . . teaching them . . to ob-

and of the Ho-ly Ghost: . . . teaching them . . to ob-

and of the Ho-ly Ghost: . . . teaching them . . to ob-

Ped.

- serve all things what-so-ev-er I com-mand-ed you: and

- serve all things what-so-ev-er I com-mand-ed you: and

- serve all things what-so-ev-er I com-mand-ed you: and

- serve all things what-so-ev-er I com-mand-ed you: and

rall. . . . *poco* . . . *a* . . . *poco.*

lo, I am with you al - way, un - to the end . . .

rall. . . . *poco* . . . *a* . . . *poco.*

lo, I am with . . you al - way, . . . un - to the end . . .

rall. . . . *poco* . . . *a* . . . *poco.*

lo, I am with you al - way, . . . un - to the end . . .

rall. . . . *poco* . . . *a* . . . *poco.*

lo, I am with . . you al - way, un - to the end . . .

rall. . . . *poco* . . . *a* . . . *poco.*

of the world. A - - men. . .

of the world. A - - men. . .

of the world. A - - men. . .

of the world. A - - men. . .

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